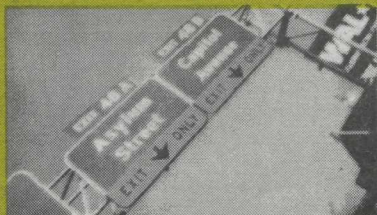


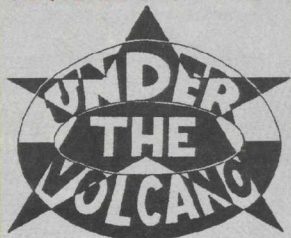
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**UNDER
THE VOLCANO**

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**PROGRAM
GUIDE**

OUT COME THE PUNKS!

AUGUST 22



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And Out Come
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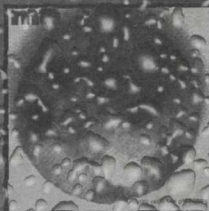
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Ste. Eustache



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Year Of The Rooster



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Cool Chicks And Other
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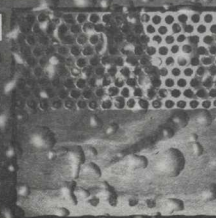


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DISCORDER #151

August 1995

Dis-cover

DISCORDER's new art director Ken Paul was shocked to wake up one morning to find former DISCORDER editor Paul T. Brooks rifling through his trash. Had Paul T. really sunk so low? Was his life really that miserable without the mag? Apparently it was, so Ken, kind soul that he is, asked Paul T. to design this month's cover. Not bad for a has been, eh? (Just kidding...)

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DEADLINES: copy deadline for September issue is August 16th (and I really mean it this time!).

Ad space is available until August 17th and can be booked by calling Kevin at (604) 682-3017 ext. 3. Our rates are available upon request. DISCORDER is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs and transparencies), or any other unsolicited material. Material can be submitted on disc (Mac, preferably) or in type. As always, English is preferred.

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Vancouver Special

by Dale Sawyer, Megan Mallett and Les Vegas

LOCAL DIRT

While many bands may have stars in their eyes, Scratch recording artists **Porkqueen** had stars in the audience during their recent performance on the second stage at Lollapalooza. Spotted to the left of the stage was the world's biggest loser, a.k.a. Beck, while to the right of the stage lurked Sonic Youth's suspiciously ever-youthful Thurston Moore. Porkqueen were actually invited to play the second stage of Thurston's request, and after the show the grand-pappy of grunge conducted an impromptu interview with the band for MuchMusic. Porkqueen are currently working on a CD to be released in September... In other Lollapalooza news, CTR's own **Nardwuar the Human Serviette** was forcibly extracted from the event TWICE (with the help of RCMP officers the second time), despite having a completely legitimate back stage pass AND being escorted backstage by Eric Erlandson of Hale. No one has had the guts and decency to fess up to this heinous act, but we suspect a certain major record label that doesn't seem to appreciate Nardwuar's unique style of journalism. Oh well, try as they might, the cowardly culprits couldn't prevent the mighty Serviette from scoring interviews with Thurston Moore, Drew Barrymore, and all of Hale, including the otherwise reclusive Ms. Love... While we're dropping names, the Foo Fighters showed up to pay their respects at the **Coal/cub** benefit for arson victims Mark L'Esperance and Ani of Spanking Betty. The show itself was 'smoking' according to one source with a of humour. Another benefit for the same cause, featuring the **Rattled Roosters** and **Flash Bastard**, was equally successful... Seminal Vancouver punks **D.O.A.** have a new al-

bum coming on Virgin Records, to be titled **Black Spot... Bum**, fresh back from a tour of Spain, are currently writing a new album which will be recorded in the fall under the able guidance of Kurt Bloch (Fastbacks)... Still single-handedly keeping the smoke machine industry alive, **Superconductor** will also have a new (double) album out in the fall on Boner Records. The boys also have a new 7" coming out in late August/early September on Mute Records (!)... Well, it's about as close as this city's gonna get to a supergroup... **The Beauticians**, featuring members of The Smugglers, Hard Rock Miners and Knock Down Ginger, have just released their debut full-length, entitled *Imperiale*... A.O. Chapman, tin-whistle players the **Real McKenzies**, will be revealing more than just what he and his fellow Celtic punkers have under their kilts in a planned tell-all book detailing the band's x-rated tour antics. The Real McKenzies have just released their eponymous CD debut on IFA Records... **BNU** are said to be seeking funds to record a new album. Members of the band can be contacted at the Combie... The ever mighty **Sparkmarker** are currently on a tour which will include a stopover in New York City, where the band will lay down some tracks for an upcoming album... Also hitting the road in an effort to get some songs recorded are **The Smugglers**, who will be touring down to Lafayette, IN where they will record their next album. The Smugglers will also put out a split CD with The Hi-Fives (formerly The Ne'er Do Wells) this fall, the second release to come out of Mint Records recent "marriage" to SF mainstay Lookout! Records. Both labels will remain completely separate entities under the deal, releasing material simultaneously in each of their respective countries. The first Mint/Lookout! collaboration will be a split CD featuring **cub** (who will be on tour with the Muffs and

the Queens in August) and the **Potato-men**, available August 25... Old school Zulu recording artists **The Pointed Sticks**, **The Modernettes**, and **The Young Canadians** are being rediscovered by a whole new generation of punks thanks to the recent release of reissues from all three bands, while new school Zulu recording artists **Perfume Tree** will be heading out east in October, possibly to play with labelmates **Daytona** and **Knock Down Ginger**. KDG may not be so eager to hit the road again after their recent cross-Canada trek, however. The tour had its ups and downs, but some of the downs were pretty far down, like when the band arrived at a venue in Winnipeg, where they were supposed to play with Zumpango, Six Finger Satellite and Hardship Post as part of the "Human Touch Tour," and were told by a roadie to "get the fuck out." Nothing like that "human touch"... Pubescent pop-punkers **d.b.s.** are just about to head out on a six week tour that will take them down the west coast and across Canada and will see them playing shows with the likes of The Circle Jerks, Voodoo Glow Skulls, Screw 32 and the White Kaps. d.b.s. will be releasing a split 10" with the East Bay's A.F.I. in November on Revere Records... Rumour has it that Mint Records power-poppers **Pluto** may be signed to a major label by the time you read this. Hope the lucky label is picking up the tab for the band's flight to Toronto to play Edgeland later this summer - it sure is a long way to go for one show... Pluto's labelmates **Gob** will have a new CD, called *Tot Late*... *No Friends*, ready for release on September 1, and will be touring non-stop until then... The **Sister Lovers** are just about to release their first full-length on their own Horrifying Circus Music label. Entitled *Friendless*, the CD will be supported with a tour of western Canada in the fall... Other recent/upcoming local releases



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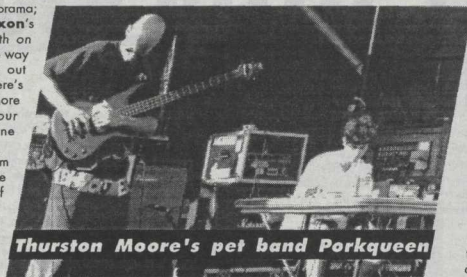
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include a new **McRackins'** full length on Nanaimo's Lance Rock Records; the **Oh Canaduh!** covers compilation featuring Bum, the Tonics, the Smugglers, the Evaporators and more, also on Lance Rock; **Atom Smasher's** *Shut Down on Big Brother*; **Zolly Cracker's** independently released *Go Please Stay*; **Spiritual Heroine's** *This Body Is Stolen*; **Ralph Alfonso's** *Coffee, Jazz & Poetry* on Justified Bongoramas; and **Sex With Nixon's** eponymous full-length on Prezidential. With the way bands are pumping out music these days there's probably a bunch more we've missed, so our apologies to anyone who's been neglected. Well kids, that's all from us. Let's see what Dale had to say for himself this month...



Thurston Moore's pet band Porkqueen

DEMO REVIEWS!

If there was anything Special that happened in Vancouver this month it was the release of three precious CD's by the Zulu groups that serve both as a celebration of the kind of legends that can be gestated right here in this very town and as discs that are great for getting really worked and partying to. *Part of the Noise*, *No Escape*, and *Get It Straight* are the titles of the releases by the **Pointed Sticks**, **Young Canadians**, and **Modernettes**, respectively, and each contain demos (hence the coverage here), live recordings, and tracks previously released on the Z corporation's predecessor label Quintessence. I tell ya, when the original records came out, there was nothing like ducking into a cool downtown record store, picking up these slabs of hot vinyl, and hurrying home to the suburbs on the bus quickly enough so as not to be shitted by one of the local gangs of rowdies fascistically enforcing their AC/DC-only (or maybe Floyd if you had some pot) regimen. There's tunes here that kick butt on anything out nowadays, yet have languished in obscurity since their creation some fifteen years ago. Lotsa talk these days about other cities' "scenes" that were happening in the late '70's, such as L.A., New York, San Francisco, and Deer Lodge, Montana, but the music on these three CD's provides that whatever kind of scene was going on in Vancouver at that time was fueling some amazingly creative rebel pop. And this wasn't the only good punk/new wave around, as lists to records from bands like the Secret Y's, Tim Ray's AV, Wasted

Lives, Payola\$, Maurice & the Cliché's, Private School, I, Braineater, and Active Dog prove.

Even if you were diligent and collected all the releases by these particular bands (Pointed Sticks, et al, that is), there's plenty of out-takes and live stuff (with many otherwise unreleased compositions) to justify these purchases. If you

don't have any of this music, then go, GO!, run, and pick these up; the extensive liner notes will catch you up with the historical details, the photographs and graphics tell it like it was, and, most importantly, you'll get a generous sample of some of the finest songwriting this town's ever produced (though I guess it's hard to beat nuggets like

"Seasons in the Sun" and "3 Dressed Up As a 9", isn't it?).

I really do wanna leave it at that, but my conscience forces me to acknowledge some new cassettes that show the creative spark that was electrifying the above bands still has plenty of juice today. I gotta be brief, though, so I'm gonna rely on those irksome "comparisons with established bands" in order to quickly pigeonhole these bands and get on with it.

Wave is the solo project of Pete (formerly the Velvis Eyebrow) of Perfume Tree, released on Toronto's Plan Eleven. It's atmospheric and ambient without being New Age, and doesn't lug around any danceability pretensions. Put it on and you're floating in plangent cybernetic clouds much like the clouds you float in when you listen to Richard James/Aphex Twin. Pete's a Brit himself, so it must be something about that tea-time they have over there that tranquilizes people and produces the Brian Enos and David Sylvians that keep the world in balance and prevent it from plunging into punk-rock pandemonium.

Still using synths, but striving for a harder edge, is **SPM**, or Sound Pressure Manifest, with the cassette *A Taste For Hate*. Ministry and Nine Inch Nails are their cup of tea, but, amazingly enough, thanks to low-generation dubbing and damn good engineering, the crunching metallic guitars have more horsepower here than the major-label goths geeked mentioned above. Relentless.

Father of Sam are real singalong popsters, with a passion for the Pixies. They use triplets and snippets to good effect on "Funny Peculiar," their 11-song demo. Nice clever tunes on this tape, and the class songwriting on tunes like "Bond Offer," "Let Go," "Drive Out of Town" (they also know about not capitalising conjunctions in titles), and "Dirt Between Our Toes" leaves me saying, "I'm impressed." Did I mention I was impressed?

Back to atmospheres and moods with **Floating Ground**, the newest incarnation of ex-Noisefloor (and ex-Orkney) Robin Wolah's flourishing guitar work, with help from Cary Dykhuizen on drums and Trevor Davis on more guitars. Although it's 100% instrumental, I had to listen to it a couple of times to determine this because of the lyrical quality of the stringwork here. Guys like Michael Rother and Allan Holdsworth (in his non-flashy moments) come to mind, but the closest thing I've ever heard to this is the *Basic* album from New Yorkers Robert Guine and Fred Maher that came out around 1984. Like that album, *Floating Ground's* five lengthy cuts make one appreciate the smells and colours of a warm rainy day in summertime, in the early evening, with a hint of sun shining through. And a big fat cigar.

Lastly, **Domenica Theatre** presents *Permanent Cranial Damage* (*Unwanted Sounds Vol. 1*) (distributed by 'Eyes'), is totally fucked. I guess that's why I like it so much.

Thank you very much, ladies and gentlemen. Toodle-oo 'til next month, and, until then, you don't do anything I wouldn't do, and I won't do anything Hugh wouldn't do.

ALL-AGES SHOWS!

Friday, August 4: Tckung!, Terror of Tiny Town, Diesel Candy & Johnny Millennium at the New York Theatre (7pm)

Saturday, August 5: Rock Against Prison w/ Submission Hold, Daughters of the Wind, Spanking Betty, Ten Days Late & more at Crab Park (North foot of Main St. - 1pm) and Circle Jerks at the New York Theatre (7pm)

Thursday, August 10: BNU, Gob, Gus and Pipebomb at the Romper Room (New York Theatre - 7pm) and The Tea Party & Eonoline Crush at the Commodore

Sunday, August 13: 6th Annual Under the Volcano Festival (see enclosed program guide for performance details) at Cates Park in North Vancouver (11am)

Friday, August 18: Strain, Seismic, Puncture & Black Room Shop at the New York Theatre (7pm)

Friday, August 25: King Apparatus w/guests at the New York Theatre (7pm)

Saturday, August 26: Speedbuggy, Banned From Atlantis, B'ehl, Les Electrosoniques & guests at St. James Community Square (7:30 - 3214 W.10th)

Wednesday, August 30: The Warped Tour w/Quickdraw, U7, Sublime, No Use For a Name, Orange 9mm, fluf & No Doubt at the Coliseum Concert Bowl (1pm)

(Call 684-PUNK for info on all-ages punk shows. Putting on a show? Call us at 822-3017 ext. 3 or fax us at 822-9364 with the details.)

cowshead

sitting on the porch, walter brought the gun up to his eyes and pulled in the bottle sitting on the fence some twenty yards away. it was a long shot, but he had, on a bet, done it before. a steady hand was needed and this morning, even though he felt a little off, a little shaky, he knew he could, with a little effort, nail it. the chair he was on was in need of some repair and wobbled a bit as he closed his left eye tightly, lined up the sights, and prepared to pull the trigger. his shirt was wet from the shower he had just had, his wet hair falling slightly into his eyes and impairing his vision just a touch - just enough. brushing his hair back, walter felt the power was in his hands. the power that he could at any time pull the trigger and shatter the glass, sending it flying off into the yard, and the undeniable fact that the glass would never ever be the same. no amount of repair could make it right ever again. no bond strong enough. not for love or money, once the trigger was pulled it was a done deal. the gun felt good in his hands as he wondered what it would be like to be hit by a bullet out of the blue. in the shoulder. the leg. the heart. a bullet breaking the skin and tearing through the flesh and settling in his body. the blood, the bones breaking on entry, the muscles tearing away from the bone. the rifle was settling in so much now it felt as though it was part of him. and maybe now it was. leaning forward and resting his arms on the railing in front of him walter pulled the trigger and the bottle exploded and as if the trigger and the bottle were connected, shards of glass flew through the air and onto the lawn and into the garden, glistening like diamonds as they sat on the soil. the barrel was hot and smoked a little as walter sat it down next to him on the porch. raising his hand walter made a pistol with his hand and lifted it in front of his face, and after blowing smoke from his finger that was the barrel he got up and went inside. it was time for breakfast.

gth

Punk Rawk Pop Quiz

If you can name three important local punk/indie music venues that existed in the 1980's, but have since disappeared or been renamed, we'll give you a three CD pack featuring the **Pointed Sticks'** "Part of the Noise", the **Young Canadians'** "No Escape", and the **Modernettes'** "Get It Straight". Just get your ass up to our office in UBC's Student Union Building (room 233-6138 SUB Bldg.), tell us the answers, and the booty is yours!

All prizes courtesy of those fabulous folks at Zulu Records.

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interview

FRIGHTWIG

Describe the origin of Frightwig in philosophical terms.

We were fearless. Mia and I were Laverne and Shirley: "We're gonna make it." We did it all with no real money or help! But mother nature showed us who is in charge in philosophical terms. (a reference to getting pregnant)

What was the best piece of fan mail that you ever got?

A guy in jail wrote us and asked what kind of underwear we wore, if we like kissing girls and is we like visiting jails. When he got out, he came to see one of our shows in Los Angeles and totally harasses us in front of a whole bunch of people for not replying to his letter. He ended up writing for *Flipside*.

Where was your first gig and was it fun?

I used to book gigs at a place in San Francisco called the Sound of Music in 1981-82. We did a lot of anarchist type shows with bands like D.O.A. It was actually a real bar that served alcohol, but most of the bands that we booked believed in all-goes shows, so we had an understanding with all the underage kids that if the cops showed up, they would have to run over the stage and down the stairs where they could hide in the basement. This worked very well. Our first scheduled gig was at the sound of music and was NOT fun because our first drummer Tanya informed us as we were moving our equipment that she couldn't do the show because she "couldn't play in front of people." We fired her!

If you had a choice, who would you have been in a past life?

Anyone who was strong and had a good life.

What was the strangest thing that anyone ever threw at you on stage?

I got a half full beer right in the eye when we played with the Butthole Surfers one night in Denver at this place that used to be a slaughterhouse. You could still smell the dead animals. In Edmonton, four teenage boys mooned us all at the same time, and each bum cheek was used for one letter of the word FRIGHTWIG. It turned out that one of the boys was Ford from SNFU and now of D.O.A.

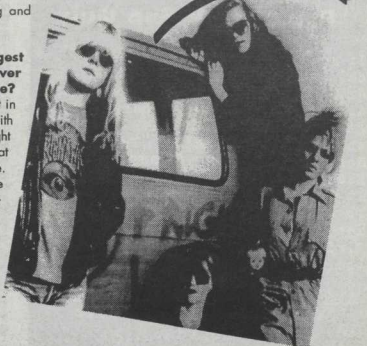
Describe the weirdest overnight crashing on the floor experience that you've ever had while touring.

This is great. Columbus Ohio, I think (hall). College guy's house. Big music fans. Loved Frightwig. They had Frightwig posters on their walls. We were going there to sleep and hopefully bathe. We go in, they put on a Frightwig record and pull out beers. I'm like, "Can I have a bath?" This guy says, "Yeah, but wear your shoes in the bathroom, there's a silverfish." "Okay, cool." I slept in the van on cigarette butts and beer cans, it rained, the van leaked. I loved it.

Do you have any recordings that are soon to be released?

We wrote and performed the title track for *Blood Sisters*, which is a documentary on the San Francisco women's leather community. We are doing a five song EP for "Hello CD of the Month Club" which is put out by John Flansburg of They Might Be Giants and will be produced by Eric Drew Feldman. I will soon be releasing a compilation to commemorate the 25th anniversary of the Lynyrd Skynyrd song "Freebird", tentatively entitled *The West Coast Tribute to Freebird*. This compilation will include ten or more versions of the song "Freebird" by west coast bands from Canada to Mexico. The bed tracks for the Frightwig version were recorded at Circus Maximus Studios (The Funky Toad) in Vancouver and will feature Shug from Mudwimmin.

frightwig



hell

Any names that you wish to drop at this point?

We love Funkyard and The Four Foodgroups of the Apocalypse and all of Vancouver. Oh yeah, and of course D.O.A., Ten Days Late and Queazy.

What is the inner-most passion that keeps Frightwig alive?

The passion to create musically. There's nothing like it. Playing music makes me well in this sick world. There are many passions in life. Everyone go for their passion.

Discography:

Cat Farm Faboo (1984 - Subterranean Records)
Faster, Frightwig, Kill Kill! (1986 - Caroline Records)
Phone Sexy (1989 - Boner Records)
Wild Women Never Die... - CD re-issue of first two albums (1993 - Southern Records)

Frightwig questions by Evan and Angela. Answers by Deanna, guitarist/vocalist for Frightwig.

BUDGET ROCK SHOWCASE

Who are you, and what do you do?

Jason: drums and vocals
Dean: lead guitar and vocals
Chad: guitar and vocals
JJ: the Cheat: bass guitar and backing vocals

Describe your sound.

Jason: Redneck, beerswillin' Rock N Roll.
Dean: Sleazy sex for the beer drinkin' working class.

What is the connection between Budget Rock Showcase and the Mummies?

Jason: The only connection is that we ripped off the same Budget Rock Showcase from the Mummies hit LP *Play Their Own Records*, and I enjoy their music.

How hard/easy is it to play a Green Day song?

Jason: I do not understand the question but I'm sure it's pretty damn hard.
Dean: Like Christianity and Jehovah's Witness, Green Day was drilled into my head.
JJ: Never heard of 'em.

Is your mission really "to use contro-

versal lyrics and butt-kicking rock songs to knock a few bricks out of the PC intellectual wall" (Vancouver Special - April '95)?

JJ: Yeah, whatever you smart people wanna hear.

Jason: No, that's not our mission. We live in Abbotsford. We are Rednecks. I don't even know politics are anyway. Music is supposed to be fun.

Dean: Politics are for city folk. We like beer, sex, and music, so we sing about it.

budget rock showcase



What's the best zine in Vancouver?

Jason, Dean & Chad: Geezuz
JJ: Playboy or Boy Thing Quarterly.

What's the worst thing that's ever happened to you on stage?

Jason: Played sober with no free beer tickets.
Dean: I was attacked by many angry feminists and nearly lost my manhood. I'll never play a riot grrrl show again.
JJ: My hair fell out of place.

Discography:

Budget Rock Showcase - 11 song independent cassette

Contact Budget Rock Showcase at:
34769 Marshall Rd.
Richmond, BC
V2S 1N4
ph: 852-0933
fax: 850-7095

SUGAR CANDY MOUNTAIN

Who are you, what do you play, and what do you taste like?

Michel: I'm Michel. I play guitar and I sing. I taste like a lollipop...
Jon: I'm Jon (bass) and if you want to taste, I would taste sort of like a sugary brine.
Paul: I'm Paul. I play guitar and I am Devil's food cake.
Flavio: I'm Flavio. I play drums and I really don't know what I taste like.

If you were to go on a musical journey, where would you go and how would you get there?

Jon: I think to the place where Hendrix and, like, everyone else resides... *Rock and Roll Heaven*, man. Nhh, no...that's not my real answer.

Michel: We like to get various perspectives of the world and transcribe them into our songs; there's no specific point, we like to be everywhere...

Is there any territory left to explore, or have all the good ideas been used up?

Jon: Well, you can always explore the farthest reaches of your mind, man, and that really never comes to an end.
Michel: Yeah, I think there's no end to music. When our CD comes out in September you'll see that there are different sounds and different ideas that might seem nostalgic, but they are genuinely new also. We want to exploit the past, the present, and the future of the same time; that's very important.

Is Vancouver the place to be?

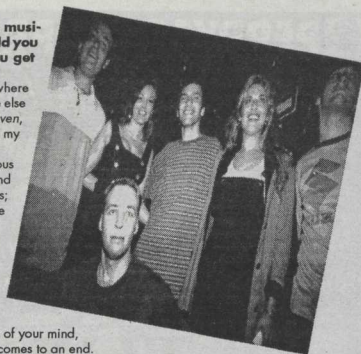
Michel: Definitely. In Canada this is the best place for the artists. It's very inspiring to have the mountains. It's very important to be able to go up on a mountain and watch from above, to see from that perspective who we really are and not try to be anything else...
Paul: It's the city of inspiration; it's where the best music will always be written.

Being that the majority of the band hails from somewhere back in the mysterious east, what have you noticed about Vancouver crowds?

Jon: The people are really good, laid back... a lot of people do hallucinogens and that helps out the perspective of the band.

Michel: The crowds are very diversified. They want something different all the time and it's up to the musicians to bring something different into the music scene. There are a lot of good original bands, and they get along here, not like in Montreal...

Jon: Yeah, we've played with a lot of really cool bands, and there's not that snooty rock star attitude



Flavio: There's a lot of co-operation here, and in a showcase with three bands that don't even know each other you find everyone's pulling for the same thing.

What should everybody know that you can tell them?

Paul: You've got to look deep down inside for the secret of life, and when you find it, hold onto it forever

Jon: Free your mind, and the rest will follow...?

Paul: No wait, there's two set of footprints in the sand...

[SCM interview by Jamie Bilan. Photos by Darren Hull.]

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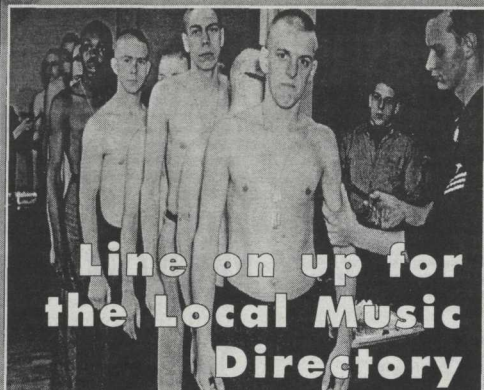
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My life with the Thrill Kill Kult

by Tara Nelson

"Sexstasy," we said to ourselves. "Himm...sex, and ecstasy, and a couple of wicked bands, and a bunch of underground art, and a whole room full of people in wild bondage gear. Yeah... Hell, yeah!" Yeah, right.

As is often the case with sex and/or drugs, the Sexstasy Ball promised a whole lot of things it didn't really deliver. First of all, there wasn't nearly enough sex in the air at the Ball. And based on the number of people who asked me if I knew anyone selling X I assume there wasn't enough of that either... Anyway, a little background: The Sexstasy Ball is a touring show featuring My Life With The Thrill Kill Kult and Lords of Acid. Also displayed are slides of artwork in various media, and a video installation - basically a wall of TVs showing film clips from horror movies. Local shops and organizations are given the chance to sell their wares and promote themselves at tables set up along the walls.

The tour has run into some snags along the way (like when the cops raided it one night and confiscated some artwork featuring youths and children), but it made it across the border all right and hit Vancouver on a July 10. My friend Craig and I were there, looking divine I might add, and we took the opportunity to speak with Kitty and Blackie Oz of the original Bomb Gang Girls from MLWTKK.

DISORDER: Tell us about the new album. There was an advance cassette, but we didn't get one...

Kitty: I wasn't given one either! Jackie: It's called *His and Her Holiday*. Kitty: It's a story - all our albums have a theme. This one is wild, y'know, take off and hitchhike across the country, pick up a guy... Jackie: It's a cool theme. Kitty: Y'know, have a good time! We're doing seven new songs in the set tonight; almost the whole first half of the set is off the new album so no one's ever

heard them before. We're getting a really good response from people. They're singing along even though they've never heard the record, which is kinda funny! It's got a good gogo track Thrill Thrill Thrill kinda thing.

So the women had more influence on this album? Kitty: We actually have more women than men this time.

What's the current line-up?

Kitty: Well of course we have Groovie Mann singing on the first half and Buzz McCoy, who plays guitar on the first half and keyboards on the second half, and me, Kitty, on keyboards, and Jackie doing the songs. We got a new girl, Cinderella Puss, who sings, and the Beat Mistress on drums. And of course, Levi Levi on bass.

Where did you record the album?

Kitty: In Malibu. Buzz has his own studio there.

Is this the first time you've played with Lords of Acid?

Kitty: Yeah, and we've been waiting to play with them for years. It's been really good, cuz they rock. Jackie: Plus they don't know what we're talking about.

Having a little fun with the foreign people?

Kitty: Yeah! They're starting to get it now, so we have to tone it down now. They're starting to comprehend [laughs]. They're great!

Are you still affiliated with Wax Trax Records at all?

Kitty: No, but we're friends. We're hoping to take Chris Connolly out with us on some dates in the fall.

Have you seen all the art installations being shown? Are there any ones we should look for?

Kitty: Well, I have six slides showing, paintings.

Any problems at the border?

Jackie: [smiling brightly] We told them we were going fishing! Salmon fishing! Kitty: And they confiscated this guy that I had kidnapped. They wouldn't let him over, so I had to leave him. I gave him 20 bucks - what'd he want me to do? Jackie: He was from Texas, he should get there soon.

On the road, are you a democratic band?

Jackie: Not! It's a dictatorship - whoever has the most power. Kitty: Whoever has the bottle of Absolut! You gotta be nice to whoever's holding it and you can't put anything down or it's gone.

Any other good stories or sleazy innuendoes?

Kitty: Oh God, it doesn't even seem sleazy anymore. It's like you're in grade school or something. Like, 'Oh yeah, another big black penis rolling down the stairs, big deal.'

What's your number one entertainment on the tour bus?

[The Bomb Gang Girls cough profusely and look away.] Kitty: Uh, the people who come parading through every day - they bring us stuff... Jackie: Little boys.

Which you then abandon at the border!

Kitty: [shrugs] The younger and cuter the better! We got a pretty good freak show parade coming through.

Do you think the hype over the few industrial bands that have gotten really big over the past couple of years has helped create the recent explosion of S&M bondage culture, or was that happening anyway?

Kitty: It was totally happening anyway. It's just the 'Eye Witness News Team' hadn't figured it out yet. It finally downs on them, and they're like, 'This is a big blah that just happened.' We've been doing it ourselves for fifteen years. Jackie: That's how we met!

Kitty: And our freak show that comes through our bus are the people we met when we started doing this eight years ago. They

show up every time with their new toys, and they're fun. They do a show for us, we do a show for them, sometimes at the same time! It's nice, actually.

So much for the nice part - on with the complaining! In short (cause the deadline is long past), the art was mostly very interesting, but poorly labeled, making it damn hard to figure out who had done what [a program would have helped a lot]. As for the video wall, well, I can rent *Maximum Overdrive* any time I want. I hate it when people confuse sloppiness with sensory overload.

The evening's show began with fire-artist Hiro Haouto, who also juggled it, breathed it and generally got closer to it than you'd ever want to. Next were MLWTKK, who, despite having a stage full of groovy-looking people, seemed incapable of getting any real excitement out of themselves or the crowd. The band played mostly new material with a few oldies ("Kooler than Jesus" was definitely the high point). Maybe their expanded show in the fall will be better.

For more entertaining were the Lords of Acid, a band who actually had a touch of the wild abandon the night was lacking. Unfortunately, I'm not too familiar with their stuff, so I couldn't tell you what songs they did. Oh well. As for the rest of the show who wimped out on the chance to be really fabulous for one night, hey, if Craig managed to cram himself into a dress and fishnets, you could have done something with your hair, at least. The sea of jeans and sweatshirts was enough to make a girl loose all faith in perversity. Y'ough'a be ashamed of yourselves...



What is campus and community (c/c) radio, anyway? And why should you care?

On June 19, representatives from CTR, my self included, traveled to Edmonton to participate in the National Campus and Community Radio Conference (NCR), an annual event hosted by the National Campus and Community Radio Association. As a body that represents c/c radio on a national level, the NCR is an organization of Canadian radio stations like CTR and Co-Op in Vancouver, CJLT in Toronto, CHMA in Sackville, NB, and approximately 30 others based on campuses and in communities throughout the country. Its conference, held for more than 10 years now, attracted some 120 delegates from these stations for the purpose of defining the NCR's ideals and its place on the Canadian landscape.

Through a series of resolutions, the delegates chose to define the NCR as an organization dedicated to fighting sexism, racism, and homophobia, abism, etc., and to supporting social issues ranging from native land claims to the prevention of Mumia Abu-Jamal's execution [Abu-Jamal is an alleged political prisoner presently on death row in Pennsylvania].

Commitment to social justice is certainly an important component of Canada's political and activist-based movements, but the NCR, by dedicating resources towards these movements, becomes a collection of narrowly focused activists involved in ra-

dio. Unfortunately, c/c radio includes more than just these people - even if they weren't all in attendance at the conference.

As a consequence of this focus, the organization and its conference do not adequately deal with issues that only a body like the NCR can deal with. Important issues, like maintaining the freedom to broadcast counter-establishment voices or sexually explicit material, are not given the emphasis they should demand.

These aren't just philosophical matters; either they're real. After the CTRC (the Canadian Radio-Television and Telecommunications Commission - Canada's regulatory administrators) received a complaint in 1993 concerning a rape piece of homophobic poetry that was broadcast on CKDU (Ottawa University's campus radio station), the station was compelled (as is any station which receives a complaint) to respond. It responded to a series of incidents which resulted in a restrictive license for CKDU, one that prohibits the broadcast of sexually explicit material at certain times of the day. This "explicitness" was never defined, but it did refer to the aforementioned complaint. For more information on this incident, see Krista James' "CKDU vs. the CRTC" in the Dec. '94 issue of DISORDER.

The CRTC and its complaint-driven processes are in need of review, but CKDU's problems could have

been prevented, or at the very least reduced, had they had greater experience dealing with the CRTC. The NCR, as a body composed of representatives from stations across the country, has this experience, and it should place its emphasis on sharing its knowledge and resources with its members. It well established, relatively large station like CKDU can run afoul of the CRTC because they lacked the experience and the knowledge how to cope with the many smaller and newer stations, to name any broader.

Some issues with a broader relevance were touched upon, like digital radio and the impact its excessive costs will have on c/c radio's access to the public in years to come (as a radio format, digital radio will result in CD-quality sound driven by a technology similar to that used by cellular phones - the CRTC would like to see this format phased in by 2012). But issues like student government cutbacks (as a primary source of funding), and other longer term issues were missing from the conference's agenda. And what about the internet? With the advent of real-time audio, it's now possible to actually broadcast over the internet. For as little as \$5000 you could start up your own "station" with millions and millions of listeners. As network access improves, there will be more and more listeners, and more and more "broadcasters." Not to ring any doomsday bells, but radio as we know it could be a dead format 20 years from now. And

where would the NCR be? If it continues in the direction it has headed the last few years, probably out protesting some matter that could better be better dealt with by a political party or activist group created specifically to address the issue in question.

My impression is that the more vocal NCR delegates prefer the NCR's emphasis where it is, with a strong focus on the politics of social justice. These same people seem to have a vision of c/c radio as an entity that speaks on behalf of otherwise voiceless social groups, to the exclusion of those who have differing and contrary ideas to express. Radio airwaves are still public space, and as such, should not be used to suppress any voice.

I suppose I got away from the second question I posed at the beginning of this article: why should you care? First, c/c radio is a recipient of some of your tax dollars one way or another. As well, it is about the freedom to speak, an opportunity for experience, and it's an alternative to the banality of mainstream media. More importantly, c/c radio is about communities of people. I just hope that the NCR will be able to act for all of the people, not only the vocal few.

By Brian Wieser

...Discorder goes to



Roll Call

Eric: I'm into Dave Pirmer. I worship Dave Pirmer. He's my idol. He has Winona (Ryder), I have Drew. Nardwuar: (picking crumbs out of hair) You really put a lot of stuff on my head, didn't you?

Eric: I want you to be Dave - Dave Pirmer has dreadlocks. He has like shit living in his hair. I want to be like that.

Nardwuar: Has anyone come up to you and thought that you were Dave Pirmer?

Eric: Yeah, yeah. I get mistaken for Dave Pirmer all the time. I don't know what it is. It's like, on a bad hair day, it happens.



Nardwuar: (reading) "Hole's lengthy rider, meanwhile, is said to include one pack of ribbed, lubricated condoms with no spermicide."

Courtney: OK, first of all, A) what if I wanna fuck? B) we have male roadies.

Nardwuar: What does no spermicide mean?

Courtney: I don't know. Eric, why is there no spermicide on the rider? I have nothing to do with that.

Eric: Spermicide? What are you talking about? Where?

Nardwuar: Check out page 39 in this book. (showing book)

Eric: Where does it say... Where? Where?

Where? (reading): "Hole's lengthy rider, meanwhile, is said to include one pack of ribbed..."

That's my brand!

Nardwuar: But why is there no spermicide?

Eric: Because that gives you an infection!

Overall the festival was a crowd pleaser, maintaining its reputation as one of the friendliest, best organized, and most diverse festivals around. Now if only they could arrange for some of those gigantic Christo umbrellas to provide shade, things would be near perfection.

FRIDAY NIGHT

The weather on this evening was cooperative, offering a gentle breeze to cool the expectant masses, and the concert itself set the tone for the rest of the festival. Vancouver's **Alpha Yaya Diallo & Bafing** provided ample evidence that world music, and African music in particular, is alive and well in Louland, while the Georgian vocal ensemble **Kolkheti** dished up a wonderful melange of traditional Georgian, Balkan and Byzantine vocal music that was diverse and richly textured. Closing the show was Madagascar's **Tarika**, who added to that country's reputation as a hotbed of music with an infectious blend of African, Portuguese and indigenous influences.

SATURDAY

As usual, the percussion driven morning workshops at the acoustic stage proved popular, prompting even the most timid to risk heat stroke under the relentless sun. Unfortunately, the lack of amplification hampered this morning's Cajon workshop - a pity since the calibre of performance was high.

Lauro Love certainly had no trouble being

heard during her main stage matinee set. A spiritual performer, Love's wild vocal stylings ranged from gentle harmonies to full blown whoops, hollers, yodels and howls.

Somewhat more subdued but no less impressive was **Daniel Lapp** and the **BC Fiddle Orchestra**, whose inspired performance provided the surprise of the day. Urging his band of child fiddlers and fellow multi-instrumentalists on to ever greater musical heights, Lapp played a diverse set which showcased his multi-instrumental skills and irrepressible showmanship, touching on everything from BC fiddle music to world beat.

The sun was still burning when the **Rosario Acer Flamenco Dance Company** took the stage, but it was the feverish pitch of castanets that caused temperatures to soar as this troupe worked its sensual magic on the floor. Why did it take so long to bring flamenco to the festival?

Saturday evening's mainstage performance got off to a surreal start as **Soly Canto's** breezy melodies served to accompany the descent of twenty parachutists floating silently from the heavens. Where they came from, who they were or where they went remains a mystery.

Last mysterious was the appeal of Nigerian legend **I.K. Dairo**, who, along with his band the **Blue Spots**, gave the Folkfest crowd a rare chance to see and hear him squeeze a few irresistible beats from his button accordion. A raucous set of punked Celtic music from **Wolfstone** followed, and then it was time for **Ferron** to close the show on an emotional high. Thanks in part to the powerful play-

ing of her band, Ferron performed a set of richly textured music that proved just what a superior songwriter she is.

The show over, the crowd was treated to one last surreal experience as a procession of oddly shaped lanterns (including a beet, a taxi, and a dragonfly) escorted them out of the park and past a row of portable toilets, their translucent, white-domed roofs glowing in the night like miniature BC Place stadiums against the backdrop of the sea, mountains and city.

SUNDAY

Another hot day and another loud, early morning rush for choice mainstage spaces. The **Formosa Aboriginal Song and Dance Troupe** opened this last day of festivities, offering us a rare glimpse of the songs, dances and rituals of the aboriginal peoples of Formosa (Taiwan). Their round dances included what must be the most genteel of all drinking songs, wherein the dancers (both male and female), after loudly declaring their thirst, were fed rice wine on the fly. The audience - myself included - was not spared from sampling the sweet wine, making for a doubly pleasurable event.

Equally pleasurable, despite a lack of libations, was the Afro-Cuban summit featuring **Shango Ashé** and **Los Munequitos de Matanzas**. With the combination of Los Munequitos Moorish-influenced traditional rumbas and Shango Ashé's jazzting Latin rhythms, the summit revealed both diversity and the evolution of Latin music.

Nardwuar: Anything we should ask Eric or Drew? Any kind of dirt you have on them?

Melissa: Ask her about her...

Nardwuar: (spots Drew flashing her breasts at Melissa) Oh look! Whoa!

Melissa: ...ask her about her tits.

Perfect. Go do it! Go do it! Ask her about the tits.

Nardwuar: Can you ask it for me? Cuz I might kinda... Just ask it. Go forward and ask it. Drew! Melissa

has something to ask you Drew Barrymore.

Melissa: It's something about the water and the stars and the tits.

Drew: Oh, see... Oh, Melly... (hugs Melissa) I love this woman so much. We are both Pisces.

Melissa: We're bonded at the hips, breasts, and... C.

Nardwuar: Is she the first Canadian friend you ever had?

Drew: Actually, this close - yes. Absolutely.

Photos by Hugh Baker

Finally, **Danielle Martineau** provided the highlight of this day's matinee with a vivacious blend of Acadian and zydeco tunes.

Over at the now-amplified 'acoustic' stage, the Blues Workshop offered something for everyone, from **Jim Byrnes'** robust delivery and **Dee Daniels'** soaring soulfulness to **Del Ray's** no-nonsense approach and **Harmonica Fats** and **Bernie Pearls'** gruff urban blues. A true blues lover's delight.

Los Munequitos worked their rumba magic once again on the evening mainstage, treating the audience to a harrowing machete dance that whirled its way around the stage. Another blues blow (featuring the same line up as the first) followed, and then it was time for **UMF** to take on the daunting task of closing the festival. They handled the pressure admirably, right down to the teary-eyed realization that it was all over for another year.

As a final note, I should mention that **Bill Richardson**, sporting an outrageous collection of garish jackets, M.C.'d the event with aplomb and fulfilled the role as the crazy uncle we all wish we had. In the end, everyone went home tired but inspired.

**Peter
ickert**

"I'd like to know/where all the strange ones go" Supergrass

The brilliance of Sister Lovers is narcotic. Their lucid eccentricity, however, is not always understood. *Alternative Press*, for example, praised their debut *School Sux* ("lyrics of unsettling beauty, as artfully crafted as they are offhandedly goofy... [Sister Lovers] are concealing a dangerous intelligence..."), while *Discorder* labeled the same effort as "completely forgettable." Times have never been easy for those who walk a tight cable high above the bounds of the ordinary.

Meet Sister Lovers: Mark "Kleinz" Kleiner (vocals, guitar, and keyboards), Petey Wheatjeans (vocals and guitar), Jay Star (bass), and Andy Pants (drums). Lounged comfortably in their moody "Miami Vice inspired" living room, the four Sister Lovers met with *Discorder's* suave yet unsuspecting scout Sean Raggett to discuss the group's origins, their new release, *Friendless*, and, most importantly, their knack for transforming popular art and images into a sardonic pulp regurgitation, something Kleinz so eloquently calls "schizo-pop culture overdose."

The genesis of Sister Lovers can be traced to a chance encounter between Petey and Kleinz, a fateful collision that spawned the SL monster. "Petey and I were walking up Seymour by Track Records," Kleinz explains. "Pete had a little satchel full of punk records and I had some power pop records and we bumped into each other. The records went everywhere, and I said, 'Hey, your punk's in my power pop!' He said, 'Hey, your power pop's in my punk!' And then [we looked at each other] and said, 'Hey, not bad!'"

After the group shares a laugh, Petey tells the story of how bassist Jay Star entered the group. "We met Jay at a Meat Puppets show and asked him to play bass - although he didn't know how to play anything." Thinking the offer was a force, Jay accepted. "Everybody was laughing and laughing. I kind of jokingly said, 'I'll play bass for you,'" Jay recalls. "And then suddenly everyone stopped laughing." There is a flood of laughter, and SL producer Timetoy jumps in with a sly grin. "Some people haven't stopped laughing."

With Jay's origins revealed, my next question is directed towards drummer Andy. There he sits, tucked into an upright fetal position, knees to chin, eyes busily darting about in space. After observing him cautiously from the corner of my eye, it appears to me that something different lurks beneath the exterior of odd silence he wears so easily. His quick, random, and cheerfully deranged one-lined contributions to this session fascinate me.

(For example, after Petey explains how long SL have been together, the response from Planet Andy is, "That's 27 in dog years.") In fact, Andy seems so passionately transfixed by the empty space in front of him that I begin to wonder if perhaps he has already accepted a ticket into a fourth dimension and is quietly enjoying the ride by himself. His door unhinged, he is rocketing through his own artistically hypnotic plane, the perfect Sister Lover.

"So Andy, you're..." I attempt, but before I can finish asking him how he came to be a Sister Lover Petey jumps in, as if a direct question will upset Andy's peaceful cosmos. "I'll get to that, I'll sequel!" Petey exclaims. "I'm the sequel king!" He takes a breath, then continues, "We were playing around with Jay, just doing living room stuff, and Kleinz put an ad in a

magazine. I think it was *Tiger Beat*."

"I had just learned to read that," Andy announces suddenly, briefly slipping out of his catatonic joyride to join the conversation.

"It said, 'Wanted: drummer into chaotic pop,'" recalls Kleinz. "So right away we hired him."

"And I got my first paycheck the very next day," quips Andy.

Anyone who has seen Sister Lovers live or listened carefully to their records will appreciate the bands ability to simultaneously mock and pay homage to glam lords and rock postures without offending either camp. Their unique

knack for fusing pop culture references with their own sardonic sensibilities embodies more clever intelligence than any telepsychic could ever imagine, as exemplified on such early songs as "Lovers Go Home" and "Crush On a Lifeguard" from *School Sux*. "I thought it was a very serious record," claims Kleinz. "Then the reviews came back: 'wacky, zany, goofy, Dead Milkmen.' I had not a clue where this came from, which is not bad. People laughed at it."

Sister Lovers' second offering was a four-song 7" entitled

Paula Stop Pretending, the title track dedicated to the late Paula Pierce of the Pandoras. Paula... garnered respectable airplay on CTR and was followed-up with the under-rated

novelty of 1994's *Give'r*, a full-length release which included a beautiful cover of the Paul Collins' Beat pop ballad smoothly "Dreaming"

"Now *Give'r* was getting more to the point, an album that was fun for the right reasons," says Kleinz. "It was zany in the sense that people could laugh at it and have a good time, and they weren't laughing at our expense. I mean, we were the first ones laughing. The whole thing was so thrown off."

Petey and Kleinz, both natives of Saskatoon, explain how *Give'r* earned its name: "It's a Prairie thing," Petey begins. "It's terminology for, you know, you're in high school on the back steps and someone's got their Novo, and they're like, 'Light 'em up! Roll the tires!'"

Everyone in Winnipeg says "Giv'r! Giv'r shit!" explains Kleinz.

"So," Petey continues, "the sequel to that would be *Keep On Give'r*, like a K-Tel record."

The next offerings from SL were single tracks released on two Horrifying Circus Music compilations. The first was on last winter's *Horrifying Christmas* album, a compilation featuring Speedbuggy, Les Faeries, and The Goblins, and festively packaged with Christmas cards, ribbon, and a candy cane. The second was

on the recently released Canadian Relics, a five song compilation named after the cranky (but lovable) Relic of *Beachcombers* fame. This 7" record features the local talents of The Evaporators, The Tonic, July Fourth Teller, and Insignificant Specks (featuring Zumpango's Carl Newman), each covering a song by a Canadian artist. "We do a song called 'Sweet Thing' by a band called Goddo, a bar band from Toronto," Peter says.

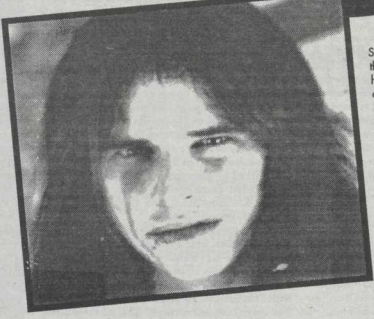
"Seventies coke rock," Kleinz clarifies.

"The highlight of their

70's
Coke
Rock.. =

career," Petey continues, "was opening for Rush at Maple Leaf Gardens - Greg Goddo was quoted as saying 'I saw all those lighters, 10,000 lighters in the crowd, and I just lost it.'"

Perhaps explaining SL's choice of song on Relics, Kleinz is no stranger himself to the merits of what he calls "under-represented" stadium-genre cock rock. In fact, he proudly owns an extensive collection of long-sleeve glam-rock shirts (including Rat, Poison, and Skid Row), and the closet rocker was quoted in *Cee-zuz* fanzine as saying, "I have a heavy metal dick and an indie rock heart."



Sister Lovers' latest project, *Friendless*, is the realization of almost 12 months of hard work. "This has been a very much down time for the group," says Kleinz. "We started the record last September and we've played two shows since. It has been a real period of growth and it also a period of stagnation, but we've really been making the album we've wanted to make. I think it was a great sense of relief for us to have made this record because we've always heard in the back of our minds how we could sound, and *Friendless* is the first realization of that. It has a bit of swagger, a bit of balladry, a bit of pop rock. Basically, it's a Sister Lovers album with the bipolar and isolated elements coming together."

Do SL have a favourite track on *Friendless*? "I had a meeting yesterday with some of the label people," says Kleinz, referring to the group's management, Horrifying Circus Music. "They heard some of the rough mixes, and they said this record is five singles deep. They figure they're gonna ride five singles out of this puppy, just keep wringing it out like a dirty rag. They were buying the drinks yesterday, five singles deep, they said."

Friendless was recorded and mixed at Funstrip, a studio affectionately named after an arcade in Saskatoon. The stylish shirt-wearing producer, Timetoy, explains: "It was where everyone sold dope, and they would spend all the money they made [selling dope] on video games." After a brief moment, Petey jokes,

"Isn't that what happens [at the studio]?"

Sister Lovers' tongue-in-cheek disposition contrasts their genuine passion for song writing and performing. In fact, Petey goes so far as calling the new album "our life, our blood, our music." All things considered, how serious are they? "I don't think what we do is dumb fun," Kleinz answers. "However, there is an escapist element. What we're trying to do is an escapism that's not retarded; it's kind of,

ence. Getting caught up on pop culture only pushed me away from my friends and family. A lot of the themes on *Friendless* are about looking back and dealing with that and saying, 'Look, that happened, but the fun is in the now.'"

Considering these words, Timetoy comforts his disenfranchised friend. "Poor Kleinz, it's like smelling wooden flowers."

Not content, nor completely finished, Kleinz continues. "We're what's called a last chance band. Years ago someone said we're a last chance band, and it wasn't like the last chance for fame or something, it was like the last chance to make sense of our lives. If we didn't stay together, the four of us as human beings, and try to

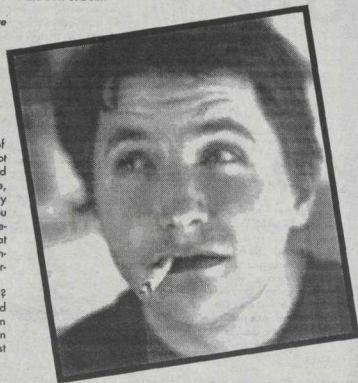
work it out - I know right now there were a lot of times where we almost quit and I know what I'd be doing. I'm glad I didn't."

"It's celebration," Petey says of their music. "[And] when we're not playing well, the spirit is there and that's the celebration. For example, when you walk down the chilly windy dark side of the street, you get a chill, right? You still get something out of it. Even when we're at our worst and feeling kind of down-trodden, there's still something stirring."

So Sister Lovers is a happy band?

"It reminds me of a song called 'Moody Manitoba Morning' by Ian Sylvia," Petey replies. "The refrain goes: 'I'm not sad or happy/I'm just

living day by day/In this moody Manitoba morning/And I like it that way.' Meaning that we're not happy and we're not sad...it's all art. It comes out when it comes out, and I think that's the same with pop music, or rock and roll - it's a long life and it's a short life, let's get the best of both."



overs

it doesn't condescend, you know what I mean?" Speaking specifically of the 'cocksure' track "Toploader" off *Friendless*, Kleinz provides an ideal example. "Toploader is a song about a girl who is [totally] wrapped up in retro," he begins. "The song is about toploader VCRs, remember the toploaders? It's about totally embracing a toploader VCR, which is the most retarded thing you could do...it's the most unembracable image, right? A toploader, like who cares? I nod, and Kleinz continues. "The concept is that you go so far in one direction with 'everything is good' that even a toploader is celebrated. If we all become too obsessed [with] looking backwards through the rear view mirror, sooner or later we lose touch with how to be happy in the present, for the present, right? One thing that really got me thinking was the review of the Sonic Youth/Redd Kross Carpenters tribute songs in *Spin*. These bands really are concerned with knowing how the decade where pop culture became a stand-in for spirituality turned out another era of endless recycling. They were having fun [then]. Now people identify with *Brady Bunch* episodes instead of hanging out with good friends. We're more hung up on this third generation visual...and by embracing that, [we live] a very cold exist-

photos: Joel Frank

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Under the Volcano

by Dylan
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Irwin Oostindie isn't getting a lot of sleep these days. As the coordinator of the sixth annual Under the Volcano Festival, he's been working day and night to make all the necessary preparations for this year's celebration of "art and social justice", to be held in North Vancouver's Cotes Park on August 13. Last year's festival attracted 3000 people and featured 100 artists on three stages, and this year's will be no less ambitious, incorporating four festivals within the festival: the Decade of Indigenous Peoples, Grrrrrpalooza, the Drum and Rhythm Festival, and the International Activist Film and Video Festival. As well, there will be children's programming, including Evelyn Roth's inflatable storytelling volcano, an Artist Market with more than forty booths and demonstrations, a visual arts exhibition featuring interactive cultural games and art installations in the forest, a poetry stage, political tables profiling environmental, human rights and antifascist organizations, and workshops on everything from self-defence to the use of video and satellite technology in political activism. Not bad for an event that is organized and run entirely by volunteers, has no major corporate sponsor and doesn't even sell tickets, choosing instead to rely on donations.

Under the Volcano was originally conceived of as an almost purely musical event intended to give people a chance to hear bands like the Smugglers, Ngoma, and the Evaporators, to learn how to tie-dye a shirt, and to eat a veggie burger or two. The first few festivals were presentations of *Artes*, a non-profit youth magazine for people "active in the visual, literary or performing arts, or with organizations affecting social change," but as the festival grew and evolved, Under the Volcano became an organization unto itself, recruiting and training volunteers, applying for grants and subsidies, and sponsoring summer youth centres. The festival also began to take on more and more of a political edge, inviting representatives from various activist groups to set up information tables and to speak between bands. "We just started adding more and more of a political focus," Irwin explains, "and now we see that there's a need for Under the Volcano in that there's no radical cultural festival in the city where people can openly access these ideas and hear bands."

But what about Lollapalooza and Another Roadside Attraction?

"I saw a poster in DISORDER, the ad for Another Roadside Attraction, and right on there, in big letters, it said 'SOCIOENVIROFAIR.' So I called them up and said, 'Can we have a table?' Well, they wouldn't let us have a table cuz they were full. They had six fucking tables there, six fucking groups, and then they were full cuz otherwise they would've had to rent more tables. I mean, it'd said, 'Here's \$300, I wanna sell sunglasses - no problem. I just really reaffirmed for me that you can't rely on Perrysscope or MCA to provide any sort of educational experience for young people - it's purely based on dollars. But we can't just preach, you know.' Oh well, fuck the corporate music industry..." We have to actually provide examples."

For Irwin and the rest of the Under the Volcano crew, providing examples doesn't just mean producing a well organized show with an exciting lineup and without corporate sponsorship, it also means getting people - especially young people - involved, showing them what resources are available and how to use those resources to put on their own shows.

"The cool thing about Under the Volcano is it's a group of people who are building [promoters/music industry moguls]. They're young people - most of the people who work on the show are 14 to 18. So we're giving them both something interesting to do and we're also teaching them about how to produce shows. Everything is open and everything is discussed. We sort of try to create this model for how to produce a major show."

Given the mainstream media's obsession with youth crime and the consequent tendency for many people in our society to regard kids as a "problem" rather than as fellow human beings, one would think

that politicians and civic leaders would be quick to praise Under the Volcano's efforts to involve youth by teaching them practical skills and providing them with an opportunity to use those skills. Some have, but others, such as North Van mayor Murray Dykeman, North Shore News columnist Doug Collins, and North Vancouver Reform Party MP Ted White, have attempted to either shut the festival down altogether or at least to have it funded out. (Approximately one third of the budget for Under the Volcano comes from grants and subsidies created to support the arts and youth-oriented endeavours.) Dykeman argued that the festival was successful enough not to need assistance from local government (the rest of BN District Council disagreed) and OK'd the funding. Collins complained to all three North Shore mayors about this publicly funded "looney sing-along" for "leftist weirdos", and Ted White, the only one of the three to do any real damage, cut the festival's funding for a special summer training program. "We had an amazing training program lined up for this summer," Irwin tells me. "We were gonna hire twelve young people to learn training on Under the Volcano: three would be doing publicity, three would be doing infrastructure, three would be doing graphics, and three would be doing electronic design. We were going to train them, give them money, and, you

A "looney sing-along" for "leftist weirdos" -
Doug Collins, North
Shore News

know, it was a fucking excellent plan. And then Ted White wouldn't give us the funding, so the money went back into the system to some other fucking town. It didn't go back to the government, it just went to some other town. So we lost that training opportunity."

Rather than discouraging the festival's organizers, the opposition from Ted White and other similarly narrow-minded individuals simply adds fuel to their fire and inspires them to hone an even sharper political edge with each successive festival. This year, the political focus of Under the Volcano will be on the Decade of Indigenous Peoples and will feature a special component curated by Coast Salish activist and artist Kelly White. White has brought together an exciting lineup of First Nations artists, activists and performers, as well as arranging for an extremely rare traditional First Nations welcoming ceremony involving Chief Bernard Ominyak of Alberta's Lubicon Cree Nation and representatives

from the Squamish, Burrard, Haida, and Musqueam Nations. "Possibly for the first time ever in Vancouver, we're going to have a traditional protocol where the First Nations chiefs will be coming from the water in traditional war canoes. They'll be coming to the beach at the park, then they'll be walking the canoes up to where Takaya dancers - traditional native dancers - will be dancing."

As well as participating in the protocol ceremony, Chief Ominyak will also be speaking about his people, the Lubicon Cree, a small nation of native people who lived very traditional ways of life until about fifteen years ago, when oil was discovered on their land. Since then, approximately five billion dollars worth of oil has been taken from the land, not a penny of which has gone to the Lubicon Nation. "The only thing they saw was total destruction of their trapping and traditional way of life and the Alberta government saying they never had any rights to their land. They're like an invisible nation."

Two other prominent native activists will also be speaking at the festival: John Trudell, an artist and activist whose involvement with the American Indian Movement in the 1970's resulted in the murder of his wife and children by the FBI, and Bill Simmons, a representative from the International Indigenous Treaty Council who will be speaking about the situation of native peoples around the world. All three speakers, Irwin assures me, promise to provide a very powerful, very inspirational experience.

The decision to focus on the struggles of indigenous peoples is one which the organizers of Under the Volcano came to after years of working with various political and environmental groups. Referring to the plight of the Lubicon Cree, Irwin explains that "this is such a severe example of how corporations and governments and the court system are all working to keep industry going [and] to destroy people's cultures, in this case First Nations cultures. Right now native people are on the front lines defending, and it's a prime opportunity for non-native people to support native people. Because we're not just supporting native people's rights, we're supporting the protection of the land."

The logic by which Irwin comes to this conclusion stems from his belief in the necessity of taking a wholesale approach to politics and environmental issues. Not content to campaign on behalf of any one single issue or to fight to save a specific block of land, Irwin and others involved with Under the Volcano attempt to integrate a radical social critique into their work. "We don't want to just say, 'Oh yeah, we'll save the Comanich, or we'll save Clayoquot Sound, because basically those are all single issue campaigns. We want to take the environmental issue as a kind social issue. British Columbia's economy is artificially propped up by the

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destruction of the forests. All of our lives, whether the person is on welfare or the person buys consumer goods, our entire economy is driven by that forest industry, so we need to critique the whole system if we're actually going to make any environmental victories. You can't just save an area; you need to figure out how it affects the workers. You need to figure out how you can have community control over forestry. You have a lot of complex issues, and those issues have always been there and they always will be there. We need to look at the environmental movement not as a single issue, but as a revolutionary movement that is looking at stripping the power from large multi-national companies and the government, which are feeding this artificially healthy economy."

The best way to do this, Irwin believes, is to empower First Nations peoples and let them determine how the land should be protected. They were protecting the land for 5000 years, and in the last 100 years we've been able to fuck it over so badly that it's time that we give it back to those people and entrust them as human beings to make the best decisions."

As integral as politics are to Under the Volcano, there are just one aspect of it that not everybody does offer something for everyone, whether it be an intimate discussion with John Trudell, a workshop on permaculture gardening, a poetry reading on the beach, or a swim in the ocean. The organizers even provide something for those people who have no intention of attending a festival that day. "The families who are just coming to Cates Park by coincidence on that day, we invite them and we give them a positive experience. We entertain their kids, and we give them free fruit and juice. And then the crowd that comes for our show, we entertain them and we give them a positive experience. So overall, whoever's in the park that day we're going to give them an interesting time. If they don't like the politics on stage, they can wander to another stage

and check things out on their own. We try to make it a spontaneous experience; we don't want a sit down concert experience. We don't want an audience experience, we want everybody participating equally."

And last we forget, there's also the music. This year Under the Volcano will incorporate the Grrrrpalooza festival, an event that was a great success last year when curator Meegan Moulhald organized it as a separate festival. Meegan had planned to do this some time in the past year, but a desire to collaborate on a project with Irwin and the advantage of sharing Under the Volcano's audience and infrastructure convinced her to do otherwise. Among the bands performing at Grrrrpalooza will be San Francisco's Mudwimmin', Victoria's Frocas and the Violette, and local acts such as Ten Days Late, Hazel Moles and Meegan's own band, Puncture.

In addition to Grrrrpalooza, Under the Volcano will also feature a Drum and Rhythm Festival with the Lil' Wat Hand Drummers, Japanese drumming by Sawagi Taiko, African rhythms by Ibiola, and Afro-South Asian vocals by Penny Singh, to name but a few. It's an impressive lineup for any festival, and especially so for a grassroots festival put together by a group of dedicated volunteers on a shoe-string budget. "It's important for people to realize that we just barely pull the show off. It's interesting because I don't know what people think when they go to an event like this. If they find something out of place well then it's like, 'Oh well, poorly organized festival', when in fact it's astonishing that we can actually pull all this shit together. I think that's why we keep doing it—it's like, 'Fuck, we did that! All those people came and we did that with no money!'"

Under the Volcano takes place on August 13 at Cates Park in North Vancouver. For more information or to volunteer, call 984-ARTS.

international activist film & video festival

Making its debut at this year's Under the Volcano will be the International Activist Film and Video Festival, "a forum for artists and activists to learn through informal discussions, screenings, and workshops." Comprised of three separate components, the film fest will feature an afternoon/evening screening tent showing a selection of activist and artist produced films and videos, a mainstage large screen projection of films and videos from around the world, and a series of workshops designed to inspire activists to utilize film and video technology. On hand to share their experiences and expertise will be film-makers and videographers from around the world, including Joerg Alekruze, a documentary filmmaker from Hamburg, Germany; Mike Meese and Darryl Geist of Cold Mountains, Cold Rivers, a group of activists and artist who produce films for organizations such as Bear Watch and Earth First!; and Ted Oakes of Small World Media, a project which supports media campaigns for activists in England and produces a bi-monthly video magazine featuring activist-produced film and video shorts. "The workshops will be basically inspiring people to learn to use video and how to do independent distribution of that video," says film fest curator Irwin Oostindie. "Like the fact that you can buy—if you're an activist in Clayoquot Sound documenting the destruction of trees—you can actually have a backpack satellite transmitter for \$500. You can do your video taping, you can plug in your Hi-8 camera to this satellite transmitter, and you can transmit to BCTV in downtown Vancouver. Live. So you can be documenting an action, the police can be coming in and busting the action, and you can document it and BCTV's got it live. That's the kind of power that activists can actually exercise with their information rather than relying on some Luddite experience of, like, 'Oh, we don't know how to write a press release.' Activists can actually seize the opportunity to take advantage of this new technology and inspire people with their actions."

The actual films being screened will include a sampling of activist produced films and videos, to be shown in the screening tent from 1:00 until 9:00, and a selection of films from around the world which "tell the stories of individuals and communities as they struggle for sovereignty, social justice, and environmental protection." Among these films, which will be shown on the main stage in a sit down, drive-in theatre type format, will be *Le Dragon, Droits Devant*, a five minute tape on the assassination of Romanian despot Ceausescu ("That's almost like a humorous abstract political film. I mean, you can do your video taping, you can plug in your Hi-8 camera to this satellite transmitter, and you can transmit to BCTV in downtown Vancouver. Live. So you can be documenting an action, the police can be coming in and busting the action, and you can document it and BCTV's got it live. That's the kind of power that activists can actually exercise with their information rather than relying on some Luddite experience of, like, 'Oh, we don't know how to write a press release.' Activists can actually seize the opportunity to take advantage of this new technology and inspire people with their actions."

In total, approximately 25 films and videos will be screened, and, in addition to the three scheduled workshops, several film-makers and resource people will be available throughout the day for one-on-one discussions. Call 984-ARTS for more information.

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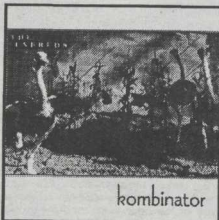
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FUCK CORPORATE ROCK!

It's easy to say, but how easy is it to do? Never ones to sit on a good story, we here at **DiSCORDER** sent out our crack research duo, Les Vegas and Brian Wieser, to find out for themselves...

With the increased commercialization of "punk" and the incessant arguments about "what is punk" and "what is the punk ethic," we wondered: How many people in the lower Mainland actually do it themselves when it comes to setting up shows? Just how hard is it to put on a show? Well, we found out that it ain't that hard at all. You too, dear reader, can do it yourself! All you need is access to resources, a little bit of money, and most importantly, the knowledge of how to do it. And that's where we come in: This little guide we've put together is meant to be a resource tool for anyone who wants to put on a show, whether it be a punk show, a hip-hop show, a reggae fest, or an intimate evening with an acoustic folk-rock duo. We're not telling you THE way to do it, but we hope we can let you know what some of our options are.

Now, though we do, on principle, pride ourselves on our own arrogance, we stopped short at thinking we knew everything there is to know about putting on all ages shows. In fact, before putting this guide together we knew almost nothing. So, rather than blow smoke through our orifices, we consulted various experts in the field — not of practices, mind you (well, except for Grant), but of these events. The one thing all of these people recommended was to use the resources available to you, be it your local community centre, borrowing equipment, or simply speaking to someone who's organized a show before for advice. "Go for it, it's easy" was a common cry from our panel of experts, but this ease belies the hard work that may be required of you and should not be read as an indication of potential wealth to be reaped. There's nothing wrong with making a profit if it means you can continue doing something you love, but we, in our naive, idealistic little world, believe that the main reasons you or anyone should put on an all-ages show should be for the music, for the community, scene, and for the satisfaction it gives you to work hard putting your energy into a successful project. And now, let the show begin...

The first thing you need to set up a show is bands. But what if you're in a band yourself, chances are you'll want to be on the bill. If you have friends in a band you might want them on the bill, too. And maybe, to draw a good crowd, you'll want to get an established act to headline your show. Hmm, what to do, what to do? When putting together your line-up, here are a few things to keep in mind:

1) Punk and disco go together like oil and water. Before you approach any bands, figure out just what kind of show you want to put on and what bands will best make that show happen. You don't want a bunch of bands that are essentially interchangeable, but at the same time you don't want a bunch of bands that go together like the Village People. (The Village People may be the apex of life, but it can bore people senseless when applied indiscriminately.)

2) Contrary to popular belief, you don't always get what you want. Established bands may draw more, but they may not draw at all. Either way they'll probably want more money than bands that haven't made a name for themselves yet. Figure out what you can afford, and book your bands accordingly, keeping in mind how many people you think will be willing to see a certain band and how much they'll be willing to pay. Lots of bands will just be happy to get a gig, but if it's always nice to get paid, so do your best to be fiscally responsible, i.e. don't spend more than you're going to make. Whatever you

do, make sure you discuss payment at the time of booking. You won't necessarily be able to guarantee payment and don't make promises you can't keep, but at least everyone will know what they're getting into. Payment can come in several forms, from a flat rate to a percentage of the door to a share of whatever's left over at the end of the night. Riders are also commonplace amongst "bigger" groups, whereby you, the promoter, may be expected to provide them with certain goods (for more information on riders, please see page 11), usually food and beverages, but perhaps including equipment or other things. Even if the bands aren't "big" it's still not a bad idea to provide them with some food or some pop if you have the budget for it, just as a courtesy.

Finally, don't forget the guest list. Decide beforehand if you want to have one, and if you do, decide how many people each band will be allowed to put on it. Remember that each person on the guest list is one less person buying a ticket, so it's in your best interest to limit how many people you allow on the list. You may choose to use a guest list as a partial form of payment, but even if you don't, the bands should understand that a guest list is a privilege and not a right. (If exposure is what you bands are looking for, consider a media guest list as well: This may lead to additional coverage, before and after your show.)

3) The Government can be your friend! Really!

Governed by Canada's Copyright Act, all shows must be licensed to pay copyright fees for the performing works of music, and this is administered through SOCAN (Society of Canadian Authors and Composers). If you want to pay them, you pay them 2.2% of your gross receipts or of the production costs (if your show is free to attend), with a minimum fee of \$20. Perhaps surprisingly, SOCAN pays its members back — generally more than the minimum fee, even for small shows, so find out if your participants are members. For more information, get in touch with SOCAN, because otherwise, they may get in touch with you!

4) Making a run for the border. Bringing in bands from out of town, particularly from out of the country, involves a separate set of considerations. Some bands will ask you to pay their travel expenses and expect no other form of compensation; others will expect you to pay for everything as well as paying them. If your bands come from further away, you may want to pay them more (if you have it) than those who are local, even if it's the local band that has the draw. If your local band has ever toured, they'll understand the expenses involved in touring and probably will take a smaller cut than the touring groups.

Some bands may ask you to find and possibly pay for their accommodation, but most will be quite content to sleep in someone's spare room or on a floor. Ask the band beforehand if they have a place to stay, and do whatever you can to help them out — within reason. (Even Green Day had to beg for floor space

when they played in town a few years ago.) If you do pay for accommodation, consider it a form of payment. If you let them sleep on your floor, well, they wouldn't expect the same from them!

Bands that come from the U.S. or abroad are legally required to get validation for employment through the Canada Employment Centre. Whether the bands are going to be paid or not is irrelevant in the eyes of the law; they are considered foreign "workers" and must pay for the privilege of playing in Canada: \$125 per person or \$250 for a group of between 2 and 14. They must also meet all the usual border regulations, i.e. be in good health, have identification, have no criminal record, etc.

Now, while we here at **DiSCORDER** neither encourage nor condone breaking the law, there are other options. Some promoters get foreign bands to leave their equipment at home and borrow equipment that belongs to locals. These people, then, are "just visiting." (Customs officers are usually pretty suspicious of "visitors" with a trunk full of t-shirts and CDs, so smart bands either send their gear ahead of time or leave it at home.)

When equipment must be brought across the border, some promoters recommend that bands get a receipt showing that they are scheduled to be recording at a studio in Canada (whether or not the studio exists or the band is actually recording may be another matter altogether), since bands are allowed to record in Canada with-

out that you've got your bands, where are you going to put them? You certainly don't want a domed stadium to hold a couple of local punk rock bands, but you don't want to cause a riot because people can't get in, either. Basically, you want to find a venue that you can fill, that doesn't cost too much, and that meets all, or almost all, of your needs.

1) You gotta pay the piper. If no-one else makes any money on your show, chances are the venue will. This will likely be your single largest expense (depending on your sound and lights), so be sure you have a venue that you can afford. The cost of the facility will also bear on the cost of your tickets, which will in turn bear on the number of people willing to come to your show. Maybe you can sell 200 tickets for \$8 for a certain line-up, but maybe a \$6 ticket price would attract 400 people. It's all a matter of balance.

2) Melling Pots. Ticket price, the date of the event, and the time it all goes down are variables you will have to take into consideration as they will all contribute to the success or failure of your show. An extraordinarily high ticket price may turn people away, but at the same time the impression that you're going to give people their money's worth may attract people to your gig. (The opposite can also hold true — some people are suspicious of super cheap shows.) Generally, it's best to keep your ticket price as low as possible.

Choosing a day is also important. Sometimes you don't have a say in the matter, either because your out of town band will only be available on one day or because your venue of choice only offers itself to you on a given day. But it's safe to say that weekends are better, especially during the school year.

Most all-ages shows tend to start between 7 and 8 o'clock, and with good reason. The kids and most buses and most buses don't run all night long. Beyond this, parents still impose curfews, and the chances of your show being busted, should it be less than completely legal, increase as the night goes on. Afternoon shows are definitely an option, but they can be risky. Successful daytime gigs tend to be "events," so you may not want to consider this option unless you have something really special to offer. Whenever you have your gig, on your best day to stay on schedule — people will leave if the show is less than great, and if it's not at all out of the way, include a dose deposit if you go over your allotted time.

3) All right, motherfuckers! We're gonna rock this motherfucking church! Atmosphere is important, so choose your venue with the particular style of your bands in mind. Most bands are fairly well suited to hall-type venues, but others may require more unique or intimate space. If you're booking a mellow, ambient type act, consider a soft seat theatre or coffee shop. And if the band has certain audio-visual requirements to adequately perform their set, be sure your venue will be capable of meeting these needs.

4) Location, location, location. When choosing a venue, consider its location in terms of accessibility to your audience. As we said before, the less hassle the easier it will be for your audience. Parents, so try to pick somewhere that's on a major bus route, or at least in a location that parents will be willing to drive in to order to drop-off/pick-up the hard rockin' fruit of their loins. Make sure there's parking for those who do have cars, and if it's at all out of the way, include a map on your posters and tickets (if applicable).

5) The path most travelled. Using a venue that will have been used before for similar events is a definite plus: few people will have questions about how to get there, you'll be able to speak with other people who have put on shows there to find out what sort of problems you may encounter, and the owners/staff will have experience in dealing with gigs and will be better equipped to assist you. The downside, of course, is that the cost is often higher, both for rental and for damage deposits.

Your other option is to establish a venue yourself. This is how many people in the South West or the Hastings community started holding shows — someone asked. There are innumerable options open to you, from community centres to cafes/shops to skateparks to art galleries — and all you have to do is ask. As well, you can always put up posters and doors and call on a lot of willing hands to help you out for an intimate environment and a super-cool crowd, what better place than your own living room or backyard with a few dozen of your closest friends?

One thing to remember when establishing a new venue is that it's probably not going to be legal. See below for licensing/zoning regulations, so void putting on a show where people are likely to complain about the noise/where an influx of teenagers will have people belling their doors and calling on a lot of willing hands to help you out for an intimate environment and a super-cool crowd, what better place than your own living room or backyard with a few dozen of your closest friends?

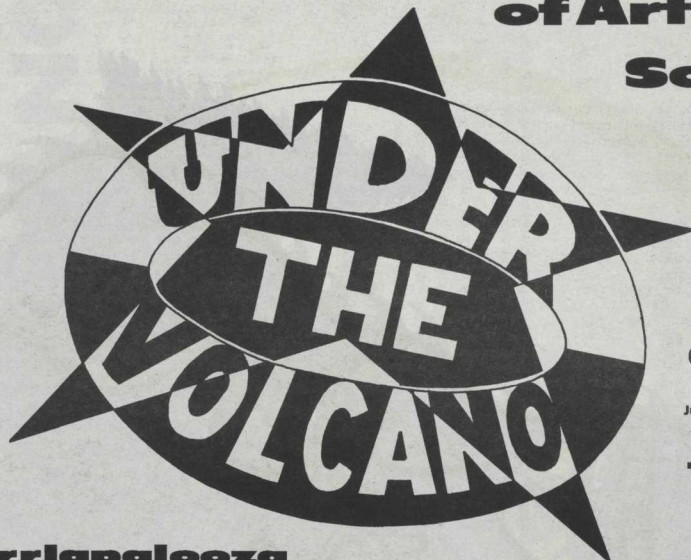
6) Follow the hall to the door on your left, then head up the stairs to the hall to find a corner. No one wants to see you hold your show, be considerate of your audience and make sure it's not a shitshow. Are there adequate restroom facilities? Are they accessible for disabled/physically challenged people you never know, but there may be otherwise? Are there any other amenities that you have for these events if they know they could? Do you have live exits? Can you have a concession stand? Are you allowed to consume food and drink (non-alcoholic, of course) in your venue? Can you sell merchandise? Is there a marketplace or should people bring in their own? Is there a stinky sweatshop with no view of the bands? Find out the capacity too: halls and other places are issued licenses which state a maximum occupancy for a given place at a given time, and if the venue doesn't have a license, the marshals may be asked to limit the maximum number of people you want to allow into a venue anyway — stuffing 500 people into a space for 50 is not only going to make

6th annual Festival

of Art &

Social

Change



Sunday
August 13 1995

11am - 11pm

Cates Park

North Vancouver

Just 25 minutes north of downtown Vancouver.
Dollarton Hwy, towards Deep Cove

Tickets \$5 - 20

sliding scale, by donation
call CBO 280-2801

Grrrlapalooza

Decade of

Indigenous Peoples

Drum & Rhythm

**International Activist
Film & Video**

Extremes abound at the Sixth Annual UNDER THE VOLCANO Festival... we celebrate differences as we celebrate common struggles. Welcome to the kind of grassroots Festival where you can see traditional First Nations dancers back-to-back with hardcore punk rock bands.

Highlights include African rhythms and reggae, Grrrlapalooza hardcore and folk, Decade of Indigenous Peoples' poets, dancers, and canoe races, and in the dark tent and night sky short films that will make you say 'wow!'

We are Vancouver's Festival alternative and we set our own agenda. We don't charge you \$35 for the day, and we stay away from image-greedy corporate sponsors like DuMaurier, Pepsi, Molson and others.

Because big corporations aren't footing the bill and paying us big salaries, (this is totally volunteer produced by 160 people,) we need your donations! The Festival budget is about \$40,000., so we need you to kick-in \$5-20 towards the production, artists, and promotion expenses. It's a pay-what-U-can policy that respects people's ability to pay.

Welcome to a day of learning, rocking the status quo, and hanging out in beautiful Cates Park, in Burrard Inlet.

**Festival
Programme**

Celebrating our cultures of resistance and rockin' the status quo!
Join artists and activists to be entertained and inspired!

**CHECK OUT
MORE THAN 50 PERFORMANCES ON-SITE**
Festival MainStage, Second Stage,
Poetry Stage,

Burrard & Squamish Nation Canoe Races,
Children's Area, Artisans Market, political
info tables, speakers and workshops, art
installations, forest trails and the beach.

This year's Festival theme of
Decade of Indigenous Peoples
pays respect to the determination of
the Lubicon Nation, of Northern Alberta,
in their fight for land rights and justice.

6TH ANNUAL FESTIVAL OF ART & SOCIAL CHANGE UNDER THE VOLCANO

Decade of Indigenous Peoples

John Trudell (poet/artist/activist), Lubicon Cree Chief Bernard Ominiyak, Bill Simmons (International Indian Treaty Council), War Canoe Races with local First Nations canoe teams, Squamish Sea-going Society, Hey-Way'-Noqu' youth theatre, Children of Takaya, Kin Lalat, Kelly White, Anthony Favel & more.

Drum & Rhythm Festival

Suwagi Taiko (Japanese), Aché Brasil (Brazilian), Ihiala (African), Bounty Hunter (reggae/rapper), Nomadic Addicts (Denman Isl.), Li'Wai Hand Drummers (First Nations), Ramon Flores & Friends (Latin rhythms), Amy Newton-McCann, and Jeet Kai.

GRRLPALOOZA

Mudwimin (San Francisco), Fracas (Victoria), Sandy Scofield, Vinnagrettes (Victoria), Ten Days Late, Puncture, Hazel Motes, Trish Kelly, 3 in 1 Dance, Atash Dance, Tammy Forman, Alice Texpequinde, and more.

International Outdoor Film & Video Festival

Nu-in-view lighting up the night sky—25 shorts, experiments, and documents from Iceland, Zaire, Palestine, Denmark, Brasil, France, USA, Canada, Germany, Venezuela, Thailand. Workshops with documentary filmmakers & distributors on-site.

3 stages, 35 hours of entertainment, children's programming, film & video tent, artisan's market, natural foods from around the world, visual arts, poetry, environmental fair, workshops, speakers, spontaneity, creativity, forest beach. Just 25 minutes north of downtown Vancouver on Dollarton Hwy towards Deep Cove.

**Sunday 11am-11pm
Aug. 13, 1995**

**Tickets only \$5-20 by donation
in advance call CBO 280-2801**

Support the Festival by ordering through CBO, and receive 20% off Festival merchandise. Plus you can win raffle prizes! Your donation helps cover the production expenses.

Artwork & logo by Gord Hill, Kwakwaka'wakw Nation
Programme by Eyebite Design and Irwin Oostindie



**Cates Park,
North Vancouver**

**Directions & schedule info
call CBO 280-2801**

Volunteers/Artisans registration 984.ARTS
The Festival has a wheelchair accessible site.



CITR
101.9 FM



6

**UNDER
THE
VOLCANO**

Give us a hand and receive a Festival t-shirt, food, and post-Fest party! Help with the food kitchen, security, merchandising, children's area, set-up or clean-up! Call 984-ARTS to register in advance, or show up on-site at the Festival Info Booth.

Venue	Address	Capacity	Cost	Damage Deposit	PA System Available?	Concession	Notes
ANZA * 876-7128	3 West 8th Ave. Vancouver	150	\$450	150	Yes	Theirs	Includes one ANZA staffer; All Agos shows on Sunday only
Bridgeview Comm. Ass'n * 580-8444	11475-126A St. Surrey	420	\$642-850	N/A	No	Yours	
BC Cafe * 669-2300	777 Pacific Blvd. Vancouver	60000	<\$19900	???	???	Theirs	
Cap du Soleil * 254-1195	2096 Commercial Dr. Vancouver	125	NA	NA	NA	Theirs	Bands set the door price - the cafe gets them as customers
Columbus Centre * 266-9727	8337 Granville St. Vancouver	185	\$820	N/A	NA	Yours	Underground parking?
Commodore * 681-7838	870 Granville St. Vancouver	1100	N/A	N/A	Yes	Theirs	Call Drew for more information
Eagles Hall * 872-6250	748 Kingsway Vancouver	293	\$600	\$250	No	Yours	
Firefighters' Banquet Hall * 437-6338	6515 Bonar Burnaby	300	\$400-\$800	\$500	No	Yours	
Hastings Comm. Centre * 255-2606	3096 E. Hastings St. Vancouver	150	—\$55/hr	\$200	Yes	Yours	Includes 2 staffers; Events on Saturday nights only
Lall Karan Hall * 433-3530	3325 Kingsway Burnaby	250	\$275-\$400	\$400	No	Yours	Price depends on day
Langley Civic Centre * 536-1323	20699 42nd Ave. Langley	400	\$90/hr	\$200	No	Yours	Centre collects SOCAN fees for you; Admin. fee is \$32.
New York Theatre * 254-3545	639 Commercial Dr. Vancouver	N/A	\$650-700	N/A	Yes	Theirs	Security is requested to come from Intrepid for most events
Pacific Theatre * 253-2311	Exhibition Park Vancouver	16500	<\$16500	??	???	Theirs	
Plaza of Nations * 682-0777	750 Pacific Blvd. S. Vancouver	4500	\$4400	\$2000	???	Yours	To fence off the venue, a screen is available for \$2650
Polish Comm. Centre * 874-8620	4015 Fraser St. Vancouver	200-250	\$660	N/A	No	Yours	2 halls are available with different size and lighting
Queensborough Centre * 525-7388	920 Ewen New Westminster	150	NA	NA	NA	Theirs	Monthly events - bands are paid \$80 for playing.
Romper Room * 254-3545	639 Commercial Dr. Vancouver	100	\$150	N/A	N/A	Theirs	
Russian Hall * 254-9932	600 Campbell St. Vancouver	225	225	225	No	None	Quiet/Acoustic music only; no food or drink allowed inside
St. James Comm. Square * 739-9373	3214 W.10th Ave. Vancouver	150	\$11-\$22/hr	\$50	No	Yours	Different packages of different sizes available
Station St. Art Centre * 688-3337	930 Station St. Vancouver	200	\$300/4hrs	\$200	No	Theirs	
SUB Ballroom * 822-5336	6138 SUB Blvd. Vancouver	540	N/A	N/A	No	N/A	Contact Pam at AMS Programs
Town Pump * 683-6695	66 Water St. Vancouver	420	N/A	N/A	NA	Theirs	Contact the Pump for more info.
VECC * 251-1363	1895 Venables Vancouver	???	\$445/20% door	???	Yes	Theirs	
Vogue Theatre * 257-6205	918 Granville St. Vancouver	1300	\$2500	??	Yes	Theirs	Temporary configuration brings capacity from 1178 to 1300

More Notes

PA some venues have systems available for your use (at a charge, usually), and some don't. Example: the ANZA has a basic system for \$75 while the vogue has a variety available, costing between \$500 and \$1000.

Concessions a venue may elect not to operate a concession, leaving it all up to you instead of themselves.

Damage Deposit almost always refundable, assuming there's no damage

NA Not applicable as the Queensborough Community Centre and Cafe du Soleil provide space for bands to play - they don't charge, they pay you instead

N/A Information not available - contact the venue for more information

Security Some venues will require you to hire a security force, usually from Intrepid, but most require a "security plan" at the very least. Other staff may also need to be paid

* information was accurate at press time. Contact individual venues for current rates

Talk to your bands to find out what they need. Do they do four-piece harmonies? Have they got a drummer that can only hear something if it's in his or her headphones? Do they have a light show as an integral part of their act? Is audible clarity important? After you figure out what you need, find out what your venue has: many places have a basic PA/lighting system and some don't even charge for it. Call your friends to piece together the rest of it, and if all else fails, call around the music stores to shop around for the best prices. Generally, a decent PA system for a venue with less than 200 capacity can be found for \$150 to \$200 at the bottom end. This would include several microphones, a mixer, a power amp, a couple of monitors, power for the monitors and cables. And don't forget that you'll need to have someone who knows how to use it all. Maybe a member of one of the bands has sound and light expertise, or maybe you have a friend who can do all of this. If nothing else, you can probably find someone to pay to be a sound person. Just ask around.

everyone uncomfortable, but it may be asking for trouble from your audience and may lead to more people hanging around outside, which will in turn increase this risk of your show being shut down by the Man.

6) I fought the law and the law won. As with almost everything in our society, what you can do and where you can do it are limited by law. Legally, anyone who puts on a concert in Vancouver, no matter how small it is, is required to get a concert permit from the City. These permits range in cost from \$72 per day for venue with a capacity of less than 500, \$48 per day for one with a capacity between 500 and 1000, \$103 per day for one with a capacity between 1000 and 2000, and \$119 for one with a capacity exceeding 2000. In order to get a permit, you must first have secured a venue that is properly zoned and licensed for performances. There is no such thing as a temporary performance permit for a venue.

Obviously, not everyone bothers with these legalities when they put on shows. And while most of these shows go on without being busted, the risk is always there - like, for example, the recent crackdown on all-ages shows in the West Hastings area at venues like the Pitt Colliery and Crostwin Traffic. It's up to you to decide how much of a risk you're willing to take, but as a general rule the more legal you are, the better. Getting busted sucks, and if you've gone to a lot of trouble and brought bands in from out of town you're going to be blowing arteries when the cops show up. (Not to mention the fact that you'll have a room full of disgruntled punks to contend with.)

7) Punkin' in the park. While an outdoor park may be an ideal place to see some sun and catch a few bands, there are rules governing such things. Regulations vary from municipality to municipality, but in Vancouver permits are issued by the Parks Board to non-profit organizations only, subject to the Board's criteria of a non-profit organization. This process takes a minimum of four months and as long as a year.

You've got a venue, you've got the bands, you've got the equipment, now you have to tell people about your gig!

1) A friend of a friend of a friend told me. The first step you should take in promoting your gig is to make sure that the bands tell all their friends about it, provided that all of them have friends, and all these friends live in or around the city that's hosting your show. This can be a big source of attendance, especially if it's a band that hasn't played often and their friends want to come out to see them play for the first time.

2) Media spectacle! Media spectacle! The media is there to be used, so use it. Regular music publications like DISCORDER, Terminal City, and the Georgia Straight will announce your event in their gig listings free of charge (provided you meet their deadlines). These papers can also help you by writing articles on the bands involved or by reviewing the show itself. Just remember that most of these publications are volunteer-driven and cannot assign people to cover certain events - if they haven't got someone who wants to cover something, it won't get covered.

Radio is worth pursuing, too. Non-commercial stations like CTR, Co-Op or CJ37, as well as commercial stations like CFMX or Z, may be able to offer a "presentation" of your show for a fee, which could entail on-air advertisements and use of that station's logo. (To avoid disappointment, make sure that the bands in question are actually getting played on a regular basis by the station before you start asking them.) You could also offer on-air giveaways of tickets or CDs/tapes/vinyl as a promotional tool - at least on the non-commercial radio stations. At the very least, radio stations should be able to add the event to their own on-air gig listings. And don't forget about television: at your disposal may be programs like Soundproof or your local community station or MuchMusic's

videography coverage. Depending on the costs, this may be another great way to get some attention.

3) Either this wallpaper goes, or I do! Postering is probably the next thing to consider, if not the first. In most places in the Lower Mainland, you can still poster without worrying about them being torn down, so make as many as you think you can reasonably put up. Be careful not to put too many in any one spot, and don't cover up other peoples' posters for events that have yet to take place. Poster in whatever regions you feel you should focus your publicity, and don't just limit yourself to the downtown core - try places that your potential audience will hang around, like high schools, convenience stores, record stores, skate shops, etc.

Your actual poster should stand out as much as possible, so try to come up with a design that is visually striking. If you can afford it, use colour. Phone around to places that can provide photocopying and printing services, or find someone who has access to a photocopier and is willing to do some covert copying for you. Getting posters professionally printed will cost more, but the end result will be look far superior to photocopied posters.

Another option is handbills, which can be an effective and memorable means of promotion. Handbills can either be very simple or very complex, from photocopied bits of paper with little more than the particulars of the event to the colourful, card-paper flyers used to promote raves. Give out your handbills at shows similar to your own, or at events that might attract a similar crowd to what you are looking for. Also, many record, skate and clothing stores have areas set aside for flyers.

Making tickets available at record stores or other shops may also act as a promotional tool. Places like CBO and Ticketmaster will make tickets for you at fairly reasonable

rates, or you can just make your own. Just be sure that your tickets are hard to duplicate so that people won't be able to make a few extras for their friends. Selling tickets in advance also gives you the option of charging less than

you will at the door, thereby enticing people to commit to going to your show.

4) When in doubt, sell out! If you know people who run businesses (and even if you don't) which cater to people that might come to your show, you may want to involve them somehow. Money may or may not change hands (this can be an additional source of revenue for you), but if you can get the store to sell tickets in advance and allow posters or other promotional materials to be displayed prominently, you're getting some of the best publicity you could ask for. Perhaps you'll want to get them involved on-site, too. As part of your concession, you might consider getting a local pizza or sandwich store or some other eatery to have solo rights to sell food in the venue.

Everyone has different views on corporate/small business sponsorship, but the bottom line is that it is in your interest to get the revenue to pay the bands/venue/whatever, and in the sponsor's interest to promote themselves to your attendees. And besides, they have to eat from somewhere, so it might as well be at the same time as they're listening to bands. You should be careful about the sponsors you choose, though - impressions that people have about the sponsors may affect their decision to attend, and this could be favourable or unfavourable depending on the sponsor and your crowd.

GO TO PAGE 18

FUCK THE FAIR, SEEK THRILLS at the PIT PUB!



**CATCH LIVE SPORTS ACTION
on our TWO BIG SCREENS!**

S.U.B. SONIC

Thursdays

LIVE

at the

PIT

BANDS START @ 9:30

**LIVE BANDS EVERY
THURSDAY NIGHT!**

COVER ONLY
\$2.00 AT THE DOOR

**AUGUST 3rd
YELLOWBELLY
AND
JUNK (FROM SAN FRANCISCO)**

**AUGUST 10th
JAZZBERRY RAM
AND
LOVEAPPLE**

**AUGUST 17th
MOLLIE'S REVENGE
AND
BOB WISEMAN &
CARMAIG DE FOREST**

**AUGUST 24th
BELTER
AND
SPRINGCHAMBER (FROM SEATTLE)**

**AUGUST 31st
TEXTURE
AND
TIMBER**

THE PIT PUB • IN THE BASEMENT OF THE STUDENT UNION BUILDING, 6138 SUB BLVD. • 604-822-6511

1) On with the show, this is it. (music, fanfare) Aside from panicking about last minute crises (see below), what do you plan to do on the day of the show? First of all, make sure that you've got enough time to set up and tear down all of your equipment. Depending on the venue, this time may cost extra. Plan for at least 60 minutes before you need the equipment to work, and 30-60 for after the show is complete. As soon as possible after booking your venue, try to inspect it for everything you can think of. Layout of the room is important - where will the bands play if there's no stage? Where will the merchandise table (if any) be? Where will people enter? Where will they buy tickets? Where will they exit? Can attendees easily cause damage to anything at or near the venue? How large are the bathrooms? Will you be able to check out the bathrooms for graffiti or other vandalism? Will there be tables and chairs, or only chairs? Or none at all? Where will the bands keep their stuff and hang out before going on? Perhaps it'll be obvious with established venues, but new ones may or may not be able to accommodate all of these things.

"We almost always play all-ages. The thing is, we can't draw 100 people to a bar. When we set up an all-ages show, we can draw 500 people. When we set up a bar show, we can draw 50 people. The promoters in town think that because we sold, like a thousand CDs in Vancouver or whatever, that we're going to draw [a thousand people] to the Starfish Room. But we don't. It's a misconception to think that we're actually that popular."

—Jesse of d.b.s..

2) I'll take two of those, and one of no make that two of those. Once you've had a look at the space, you should be able to figure what you will need in terms of personnel to work the show. Depending on the venue, you'll need people at the door (at least two, one for taking tickets and one for taking money - and these must be people that you can trust); at the merchandise and concession tables; at the soundboard and for lights (someone who knows how to use the system); as roadies helping with equipment to speed things along; as security (preferably bigger than average in size, but leave the goons at home) to watch for potential trouble making and prevent it; as an MC; and also to clean up after it's all over. Depending on the scale of the event, clean up can be one of the most time consuming plans. And since some venues charge by the hour, this is one area where you want to have people helping out.

Unless your event is at a large venue, you won't have to (necessarily) pay for your staffing requirements (this also assumes that you have friends who are willing to help you out). However, it may be a good idea to offer something for your volunteers, even if it's just free pop or cheaper merchandise - something to show your appreciation. To identify your volunteers to other volunteers, you should have stickers or something else that stands out. [Similarly, if you plan to allow audience members in and out privileges, be sure to have a stamp or some other means of indicating that they've already payed.]

3) Secure the fort! Man your battlestations! Okay, this is one area in which you don't want to screw up. People can be seriously injured at gigs if proper care isn't taken, so watch out for things like "un-

safe" stage-diving/crowd-surfing/slamming. "Unsafe" generally means overly aggressive, which means big boys with little brains who don't give a fuck about everyone else at the show. These are the same guys who will cause fights and basically be a pain in the ass, so keep an eye on them whenever you can. Problems to watch out for may include stage-diving, fist-fighting, and otherwise.

You may also have to contend with the threat of fans stepping over the stage if it's not high enough over the crowd - more than a few singers have had permanent teeth problems as a consequence of someone knocking a microphone into their mouth. If you think you'll have a rowdy crowd, make sure you have some kind of barrier, even if

it's only a table turned upright. As well, brief your security force. Tell them how they used to act at 86 St. Music Hall and say "don't do this." Chances are that you won't need to deal with violence or an ugly incident, but it may be necessary to calm people down or ask them to leave. Tell your door people to be wary of people who look like they may cause trouble and keep an eye on them all night - if you let them in at all. The bigger the show, the bigger the concerns - if you're looking at a venue that holds more than 500 people, the venue may require you to bring in an established security firm like Intrepid, and this will cost you \$5 galore.

A FEW FINAL WORDS:

Earthquakes! Floods! Asteroid Collisions with Earth! Or maybe your van just breaks down... Things may go very wrong and you'll need to deal with them: bands may not show up, fights may break out, equipment will fail, or the bands may just plain suck. What do you? In most cases these problems can't be anticipated, but you can do your best to prepare. If things go horribly awry, don't despair; consider it a learning experience and hope you didn't lose too much money (or too many friends).

Well, that's all folks - we hope this guide will be of use to you. It's by no means comprehensive, but it should give you an idea of some of the things you'll have to consider before putting on your own rock 'n' roll extravaganza. Just remember: start small, use the resources available to you, and ask people who have done it before. There's nothing like the experience of others to help you get your shit together. Except, of course, experience of your own.

Special thanks to all the people who shared their infinite wisdom with us (in no particular order): Grant Lawrence, George Barrett, Don Webster, Theo from Gobs, Jesse from d.b.s., Trish Kelly, DJ Havak, John Ruskin, and Irwin Oostindie.

dear 00385%



So *Discorder* has decided to resurrect its book review column and to grant me the privilege of writing it. It took a bit of mulling to decide which life to start with, since all I knew for sure was that I wanted the first book to have something to do with the music business. I eventually decided on Michael Turner's *Hard Core Logo* (Arsenal Pulp Press, 1993).

Published a couple of years ago, this story of the revival of Hard Core Logo, 'the seminal punk band' of the late 70's, has a certain retro-ratna quality to it that I couldn't resist. Like all things retro, Turner's book seems to be benefiting from increased attention lately - an afternoon nosing around in a few of the larger book stores in Vancouver met with repeated, 'Lift, sold out of that one, but we've got it on order.' No doubt this has something to do with the fact that indie-film-maker-does-good Bruce MacDonald (you know, the *Road Kill*, *Highway 61* guy who recently made *Dance Me Outside*) has decided to direct a film adaptation of the book. I find this all very interesting since *Hard Core Logo* calls itself a collection of poetry. Poetry. My one reason for hesitation.

Like many of you, I suppose, I went through a longish phase of poetry-writing, 90% of it spewed out in the few years after I graduated from the sexual apartheid of a Catholic High School. High-minded stuff, it was, all of it earnest. All of it drek. Perhaps it's because of the lingering bad taste of my own poetry that I've become suspicious of contemporary poetry generally.

Since the gorgeous information with post-modern theory has arisen, like bolts rupturing on the high brow of writers everywhere, attending a poetry reading has become a bewildering, if not infuriating, experience. The poets' self-absorbed evasion of 'meaning,' the sniggers arising among 'in' audience members when an 'in' joke is de-ciphered, are enough to raise the hackles of a dog. As a friend of mine at the Railway Club so cogently put it one time, 'Yeah, well, I can stand up there and read a list of my favourite words too.'

This sort of criticism doesn't apply to Turner's collection. The main reason for this is that while it does hijack certain poetic forms it's not really poetry. But it's not conventional prose either, and its strengths and weaknesses issue from this straddling of two forms. Unlike a standard piece of fiction [which most Canadians read only slightly more often than poetry], *Hard Core Logo* isn't made up of sheets of elaborately woven text. Instead, we find empty spaces littered with vignettes - mostly textual, sometimes photographic - gathered from sources as varied as bill receipts, ads, journal entries and song lyrics. These fragments are strung together like a collage of artifacts in the wake of *Hard Core Logo* as it is reformed for a benefit, then tours western Canada.

Told in snatches, the story and its main characters literally have to be pieced together by the reader, much in the same way that we fictionalize the lives of friends from bits of gossip and the stray details they provide us a few times a week. *Hard Core Logo* is about as hard to follow as a gossip session as well, unlike much of the 'real' poetry out there. Taken individually, many of these 'poems,' are pretty thin. The poems aren't compressed bundles of emotion recollected in tranquillity, but textual sound bites from an all too prosaic world. Given the subject matter of this book, the post-punk world and the underclass

that populates it - with all their self-imposed injuries, their self-loathing and self-promotion, their anger and their avarice - this form is particularly appropriate.

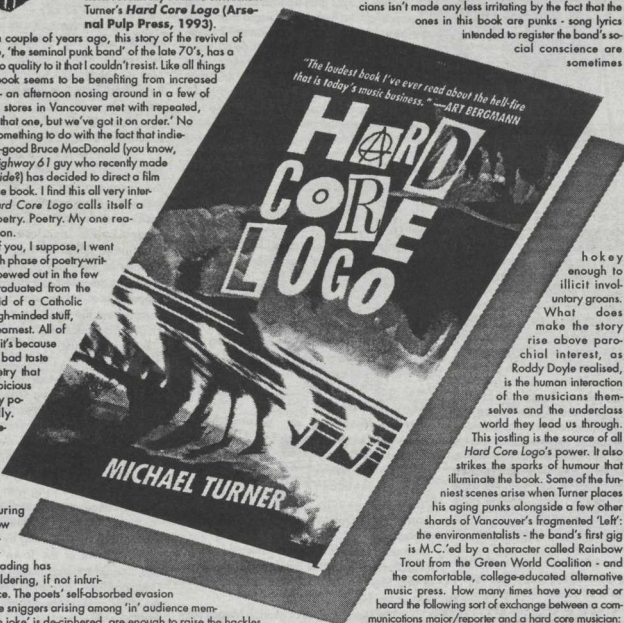
For anyone interested in pop culture, the book's subject matter is inherently interesting (and commercially well-tested, as the success of both print and film versions of *The Commitments* has demonstrated). It's also an inherent liability if you want the book to be taken seriously in more self-consciously literary circles. Rock'n'roll is a potential minefield of clichés, and the earnest self-importance of rock musicians isn't made any less irritating by the fact that the ones in this book are punks - song lyrics intended to register the band's social conscience are sometimes

As it is, the four members of *Hard Core Logo* do not really come across as distinct personalities. They all speak with more or less the same voice, and any variation that exists among them is in their role in the band, in the plot, and in their choice of vice. It would almost seem that Turner doesn't really want the four bandmembers to stand as distinct characters but rather as different components of a single unit. Cool idea, but ultimately you're left wanting more.

Re-reading the book, though, I think its strengths outweigh its weaknesses. I'd recommend that anyone read it before seeing the film, because these strengths won't translate to film. I'm most impressed by Turner's hijacking of certain poetic forms to capture the ironic anti-poetry of Joe Dick's world: simple repetition, for instance. Whether it is the answering machine message of the lead guitarist - who never seems to answer his phone - or the xerox-quality duplication of Joe's curses in his phone conversations with different booking agents, such repetition echoes like indifference in the emptiness of the characters' lives. The same effect is achieved at those points when the narrative takes on a metaphorical dimension. When Joe is discussing his medical problems you get the sensation that we all might be suffering from similar problems these days.

*The more your hearing goes,
the louder you become.
And the louder you become,
the more strain you put
on the vocal.
If the strain goes untrained
you get nodes on your throat.
Overgrown nodes cause complete
loss of voice.*

Hard Core Logo is at its best when its focus goes beyond punk rock, to the society that made it, forgot about it, and has recently found it again.



"The loudest book I've ever read about the hell-fire that is today's music business." —ART BERGMANN

hokey enough to illicit involuntary groans.

What does make the story rise above parochial interest, as Roddy Doyle realised, is the human interaction of the musicians themselves and the underclass world they lead us through. This jostling is the source of all *Hard Core Logo*'s power. It also strikes the sparks of humour that illuminate the book. Some of the funniest scenes arise when Turner places his aging punks alongside a few other shards of Vancouver's fragmented 'left': the environmentalists - the band's first gig is M.C.'ed by a character called Rainbow Trout from the Green World Coalition - and the comfortable, college-educated alternative music press. How many times have you read or heard the following sort of exchange between a communications major/reporter and a hard core musician:

*I: Do you think the punk rock movement was/is male dominated? Or more specifically, do you think that one of the things the punk rock movement never aspired to was the restructuring of the male-dominated music industry?
JD: What?*

Though the most interesting facet of the book lies in the interaction of its characters, the characters themselves remain relatively underdeveloped, which I found frustrating. The shortcomings in character development can partially be blamed on the book's unconventional form. Sound-bites, giving each band member's version of the story, are good at relating conflict between the characters, but complex development of these characters is next to impossible when all we see of them are scraps of paper and portions of conversations. Turner seems aware of this problem, since he allows us periodic glimpses into the minds of three of the four band members. Oddly enough, band leader Joe Dick, potentially the most sympathetic character, is the only one whose mind is closed to us; the book starts with Dick's narration, but he is soon all but drowned out by the other voices. Conversely, we are best able to sympathize with John, the reflective, coherent, bassist who keeps a tour diary - the temptation to make your most sympathetic character a writer is almost irresistible among writers.

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by Mike Hoffman, Megan Walleff

In case you didn't know, it's August, folks. And you know what that means: Aaaaghl!

The first of this month's vinyl delights are two compilations of neo-bands. The first is from Papercut Records, a label run by the folks behind the zine *Paper Airplane Pilots*. The *Pilot 7"* starts off with cuts "Pillow Queen," sounding very, well, cubby! It's another upbeat, perky rocker and watch out, cuz guitarist Robynn's harmonies will stick in your head for days!

You may have read about New York's *Raggedy Ann* in *Option* magazine's questionable article on "cute bands," or you may have heard their track on last year's *Periscope* compilation put out by Olympia's Pat Maley. Now give a listen to their song "Soul Sound," an alternating slow/fast, fuzzy pop song with really pretty vocals. The b-side features a song which is as appetizing as "Pink Lemonade" by Tullycraft, whose own 7" we'll review later in this column.

Finishing off the comp is a song by *Weakling*, which seems to consist of Rob from Papercut Records. A good ending to a great record. Write Papercut for a complete catalogue of zines, singles, and CDs. (P.O. Box 12011, Gainesville, FL 32604)

It's too bad we never received *Winter's Mist I*, because the second volume is so darned excellent! The *Love Bandits* (known as *Banditos D'Amour* by their French fans) open *Winter's Mist 2* with their "Theme song," a romantic instrumental guaranteed to steal your heart. Next up is *Allen Clapp's* loungey "A Change in the Weather," a song which will make you want to go holiday shopping in the snow, followed by a nice French pop song from *Meek*.

With tracks by the *McTells* and the *Dufflecats*, side-B of this record is a little bit more appealing than side-A. The *McTells* song is spiced with Mitch Easter-like vocals backed by retro-British sounding rock, while the *Dufflecats* (whose drummer is also in *Adorable*) sound like a cross between Stereolab and Heavenly. Five bands for your listening pleasure. (Silver Girl Records, P.O. Box 161024, San Diego, CA 92176; e-mail: kvor@sciences.sdsu.edu)

Also on Silver Girl Records is an all-female quartet from New York City called *Ruby Falls*. Although the songs on their *Cafe No Problem 7"* tend to drag a bit, they are strong and powerful nonetheless. (Ruby Falls also have a single on Villa Villakula Records. Write VVR for a catalogue and a directory of women-run labels: 230 Tremont St. #3, Boston, MA 02116)

Next we'd like to tell you about four records out of Cambridge, MA. First up is *Chickie's Eat When Soft to the Touch 7"*, which reminds us of the *Frumpies* and the New Bad Things because of the way-fuzz guitars and vocals. Crazy stuff, but amazingly tight. (100% Breakfast Records, P.O.

Box 381804, Cambridge, MA 02238)

Partially recorded on a hand-held tape recorder in the back seat of an '87 VW Golf at Magazine Beach, *Trollin' Withdrawal's* music is as strange as their name.

Massachusetts features seven songs by two guys who obviously have too much time on their hands and have a lot of fun playing with their drum machine and the speed button on their tape recorder - sorta like Beck but taken much further. Chimp Records' motto appears to be "Sounds like Shit! Charming as Hell!" and we would kind of have to agree with them on this one. (Chimp Records, 3 Cedar Square #2, Cambridge, MA 02140)

We love *Harriet Records*, and we're very happy to receive two records from them this month. The first is *My Pretty Finger's* *A Season of Light*, a collection of very lo-fi, older Pavement-esque songs packaged in a kind of neo-psychedelic cover. The highlight of this record is "Make it Mine," sung so unpretentiously by guest vocalist Tricia Tuttle that it'll make you want to sing, too.

The hit single of this month has got to be *Tullycraft's* latest release, *True Blue*. For those of you who were fans of Seattle's *Crayon* and were wondering what the heck happened to them when they broke up, well, look no further! Sean and Jeff have hooked up with a new guitarist, Gary, and their new project sounds a lot like their last one, with the same amazingly catchy sound and ultra-cute do-he-sound-like-that-when-he-talks vocals. If anything, *Tullycraft* sound a bit poppier than the old, mega-distorted *Crayon*.

True Blue contains three songs in all: "True Blue," "Skyway," and "Superboy & Supergirl." The title track starts off sounding very similar to Madonna's own song of the same name, but quickly breaks into a fast pop number, while "Superboy & Supergirl" is the "Snap Tight Wars" of this record, destined to be the hit of your indie rock summer. There's even a picture of Debbie Gibson in the clutches of a crazed fan on the back cover! (*Harriet Records*, P.O. Box 649, Cambridge, MA 02238)

We only have two Canadian releases this month, both of which are splits! *Montreal's Right White Records* brings together *Triebelcharger* and *Punchbuggy*, two bands who know how to pop.

Triebelcharger's song, entitled "Slight," is a smooth pop ditty in the vein of bands like *Swerdrevier*. We'd call it music to eat pancakes to, but see for yourself. *Ottawa's* *Punchbuggy* groove

the other side of this record with "Soury Sales" lost the Big One," a mediocre rock song which is just too "commercially viable" for our tastes. You may want to pick up this record just for the cover art, however: watercolour paints add the right touch. (1029 Beaver Hall Hill #505, Montreal, Quebec H2Z 1R9)

Looks like it's girls against boys on *Fourteen and Crushed*, a split single from *Winnipeg, Manitoba's* recently formed *Endearing Records* featuring *B'ehl* (side girl) and *Cheerleader* (side boy). We swear we're not biased by our gender, but we think that B'ehl has fairly won this playground game with their brand of fast, jangly guitar pop with childlike vocals and pretty harmonies. *Cheerleader* have a knack for pleasant, upbeat fuzzy songs, but the singing could use improvement. (Endearing, P.O. Box 69009, 2025 Corydon Ave., Winnipeg, MB R3P 2G9; e-mail: enderat@mbnet.mb.ca)

Inviting you to fight homophobia are the *Car Thieves*, an instrumental garage rock band with cool song titles like "Steers N' Queers," "Ass, Ass or Ass, Nobody Rides for Free," and "Silence Equals Def." Lo-fi, crunchy, surf guitar sounds. (Planet Pimp Records, 1800 Market St. #45, San Francisco, CA 94012)

Carrying on with the split singles, our next selection is an international pick featuring *Germany's Mr. Velocity*

Hopkins and *Michigan's The Many Moods of Marlon Magas*. Mr. Velocity Hopkins contributes extremely experimental pieces of, well, we don't know exactly. Sounds? Music? Noise! Some "parts" were recorded in the studio, while others were actually recorded at the Sundgavalle Seepark. If you like distortion and nothing else, then check Mr. Hopkins out.

The Many Moods of Marlon Magas play are slightly more accessible experimental-rock, and there's even a four-person horn section which can carry a decent melody. (Bulb Records, P.O. Box 8221, Ann Arbor, MI 48107-8221)

Pounded Clown also features a horn section, but in a more traditional way. Their six song 7", entitled *Plate of Poultury*, contains six songs which incorporate a variety of influences, from ska-punk influences to rockabilly. The singer may in fact be a "pounded clown" - his vocals certainly sound helmet-induced. Pretty hard to take in large doses, so a single is perfect.

Also on Last Resort are records by *Fighting Cause* and *Stinkerbell*. *Fighting Cause* play turbo-pow erd punk-pop with stereotypically "Gen X" (we can't believe we just said that) lyrics such as "I don't need anyone"; "I don't know what I'm doing here"; and "No one can tell me what to do." Fans of *Go* should give them a listen.

Stinkerbell's goth-rock song titles

("Death and Blood" and "Teenage vampire") are misleading. Fronted by four women - with John Bonham Javi on drums - the band's music is reminiscent of Slant 6 and Bikini Kill. As it says on the front cover, "They do EXACTLY what you think they do!" They rock. (Last Resort Records, PO Box 2986, Covina, CA 91722)

The *Gamma Rays* are four lovely women who play lovely songs with clean, crisp guitar sounds, cello, and vocal harmonies that remind us of the Shams. "Lovely" b/w "Forbidden" is very Teenbeat and very enjoyable, with a bright and pretty cover complete with silver ink. (Teenbeat Records, P.O. Box 3265, Arlington, VA 22203)

We had the pleasure of seeing a stripped-down version of *Dahlia Seed* at the yo-yo-a go-go festival in Olympia, WA last summer, when the band consisted of nothing more than a singer, Tracy, accompanied by her friend on guitar. Tracy has since put a full band together, and the music they've recorded on this 7" has a heavy, distorted, almost metal sound. Tracy's vocals are still sweet, strong, and soothing, and they complement the music in an interesting way. Think of *Sparkmarket* with female vocals. (Theologian Records, 200 Pier Ave., Suite 2, Hermosa Beach, CA 90254)

Our final review for the month is of *Liquorice*, another side project of Jenny Toomey (singer/guitarist of *Tsunami* and *Grenadine* and co-owner of *Simple Machines Records*). The a-side, "Stalls," is a mellow and melodic tune sung by Jenny and boasting great lines such as, "You're not racing with your future, you just decorate your stall." The b-side features "Artifacts," a pleasant if not exactly memorable number sung by Daniel Littleton, and "Squawk of the Town," which sounds like it could be an ambient remix of another *Liquorice* tune - or maybe they're just experimenting. (Simple Machines, P.O. Box 10290, Arlington, VA 22210-1290)

Other records you should check out: *Mystery Machine* "Heart of Glass" - new one from local drone poppers whose split 7" with *Sparkmarket* we have still yet to see. (Netwerk, Box 330-1755 Robson St., Van., BC V6G 3B7) • *Mewlip* "Only if You Ask Nicely" - noisy, noisy, noisy. (Chimp Records, see above) • *Grace Budd* "Neon Glass" - anthemic noise-pop. (Plumb Records, 1085 Commonwealth Ave., #215, Boston, MA 02215) • *The Bottom Feeders* "I Can't Stand You" b/w "The Mighty Ranzerox" - definitely not brooding music. Party punk. (Scooch Pooch, 323 Broadway #405, Seattle, WA 98102) • *Jesus Christ Superfly* "Dead End Days" b/w "Displaced Person" - generic power-pop with growling vocals (Scooch Pooch) • *Nine Pound Hammer* "Teenage Head" b/w "Two Tub Man" (Scooch Pooch) • *Tindersticks* "The smooth sounds of..." (Sub-Pop)

is can read

by Trish Kelly

Sometimes it seems like there just aren't enough quality zines around. I know this isn't true and that there are more great zines than I could possibly read; it's just that they're hard to find.

In comparison to the circulation of a book or magazine, a zine's distribution can be minute. A single run can range anywhere from 5 to 1000 copies, and a lot of those copies go to friends or are traded for other zines. What's left has the potential to travel anywhere in the world, but the chances of it landing in my lap are pretty slim. If I'm lucky, I'll come across a real find in a local store or while traveling. You see, the more zines I read, the more specific my tastes become and, therefore, the harder it seems to find zines I am interested in.

Consequently, I am really coming to depend on zine distribution services to find the zines that will offer me some substantial reading. Zine distro services are usually non-profit mail order catalogs set up by individuals who have a desire to spread awareness of their favourite writers. You saw an example of this last month when I reprinted some of the *Finde-Stückel* catalog. Once you tap into a distro that carries some zines you like, chances are you will realize that you and the editor have common tastes, and you will have found someone who is very willing to do the discovery work for you!

Zine distros play a crucial role in networking and succeed in getting great zines exposure outside of city limits. The descriptions are meant to encourage you to order, so they don't contain any critiquing. You, get to make decisions based on your own opinions. Many zine distros collect multiple copies of the cataloged zines, so you write one address to receive many zines. Others work more like this directory and list prices and addresses for you to write to. You only have to pay postage and sometimes the copying costs, so you are saving store markups. And aside from the lower price, you are also guaranteeing yourself something in your mail box.

Here is a list of zine distro services that I am aware of:

Finde-Stückel
P.O. Box 40520
Portland, OR
97240-0520

Kidcore Zine Distro
113 E. Johannah
Whitehall, MI
49461

Girl Scene City
1572 N. Milwaukee Ave., #450
Chicago, IL
60622

Basement Children
3402 Campbell
Rolling Meadows, IL
60008

Subway Sissy Zine Distro
C/O Witkoe
1024 Chautauque
Pacific Palisades, CA
90272

Camille Zine Distro
C/O Andrew
P.O. Box 1982
Romeo, VA
24009

Wow Cool
48 Shattuck Square #149
Berkeley, CA
94704

Riot Grrrl Press
1573 N. Milwaukee Ave., #473,
Chicago, IL
60622

(Send stamps or money to receive these catalogs.)

And now onto this month's selection of zines:



Shaman's Feather Pen
(8.5 X 5.5; 12 pgs)

This is a very interesting zine done by a woman who teaches English in South Korea. She writes with passion and dedication, criticizing the system she is part of and offering a lot of constructive suggestions for an educational revolution, such as the importance of unlearning gender roles. Send \$1 to: Lori ECC Dobong, 3F Jung Ang Building 202-2 MIA 3 Dong, Dobong-Gu, Seoul, Korea 132-103.

Thrill! #15
(4.5 X 3.5; 24 pgs)

More indie rock and zine reviews from those adorable ex-Croydon boys, with some help from their new bandmate Gary. These boys like everything! [Note: that is not an invitation to send them crap!] Or at least they know exactly where it's all at. This zine acts like a directory for who's who and what's what in the indie world. Send a dollar to Sean at 722 11th E., Seattle, WA 98102.

Angst #7

(8.5 X 11; 32 pgs)

This local mag contains editorials, rants, letters to the editor, quotes from Jello Biafra, and a group discussion on whether or not punk is dead. My favourite part is a centerfold graphic that states that "a government powerful enough to give you everything is powerful enough to take it all away." Send \$2 to: 4770 Fairlawn Dr., Burnaby, BC, V5C 3B6.

Spirals Upward #2 / Libel #15

(4.5 X 5.5; 44 pgs)

This split starts out with the newest installment of *Spiral Upwards*, a personal favourite of mine. Basil explores the word revolution and relates it to his personal goals. He focuses on his personal struggle to deconstruct ideas of sexism that he perceives. Basil alternates his beautifully humble prose with more self-critical pieces which focus on personal politics, such as the idea that people must unleash behaviour. If John Bradshaw ever got a hold of Basil he'd proclaim him one of the few well rounded individuals who has managed to retain a healthy inner child.

The flip side of this split is a zine done by Basil's friend Jenn. Libel contains both personal and political writings, including an interesting piece on how men can stop violence against women. Send one dollar to: 4040 Olive Ave., Sarasota, FL, USA 34231.



Reclaiming My Name #1

(8.5 X 5.5; 14 pgs)

Reclaiming My Name is an insightful debut from a welcome newcomer to the Vancouver zine community. Dealing with female sexuality on a very personal and sometimes mass media level, this zine explores the idea that biology isn't destiny and chronicles one girl's personal revolution. The layout is beautiful, and the author includes photographs and portraits of herself. Send a stamp to: P.O. Box 33-345 E. Broadway, Vancouver, BC, V5T 1W5.

Writing For Beginning

(4.5 X 5.5; 72 pgs)

Need some summer reading? This zine is thick enough to keep you going for a while. Put together by Ingrid and Zanna, two well known zine writers from Vancouver, *Writing For Beginning* is an account of a friendship between two girls who are very focused on the idea of building strong connections. The introduction explains that "this is not love story, it is a growth story," and to this end WFB documents its authors' struggle to deconstruct the idea that love equals happiness, examining such issues as hetero dependency and the potential for self-sufficient girl love (as opposed to girl love as a substitute until Prince Charming comes along). Send a dollar to: 425 W 13th Ave., Vancouver BC, V5T 1W4.

Snivel #1

(7 X 8; 28 pgs)

This zine is written by someone who really wants to be heard - so much so that a whole page is dedicated to sniveling and whining about a lack of reviews from local papers (especially this one). *Snivel* contains some personal rants, lots of cut outs, and an interview with a friendship between two girls who are very focused on the idea of building strong connections. The introduction explains that "this is not love story, it is a growth story," and to this end WFB documents its authors' struggle to deconstruct the idea that love equals happiness, examining such issues as hetero dependency and the potential for self-sufficient girl love (as opposed to girl love as a substitute until Prince Charming comes along). Send a dollar to: 425 W 13th Ave., Vancouver BC, V5T 1W4.

You Ride a Horse Rather Less Well Than Another Horse Would #4

(7 X 8.5; 40 pgs)

If you want to read the opinions of two boys from Burnaby on the latest movies, books and records, this slice of pop/indie culture is for you. Also contains some neat comics and a humorous spoof on *Teen* magazine's cute boy pin-ups. Send two dollars to: P.O. Box 44090, 6518 E. Hastings, Burnaby, BC, V5B 4Y2.

Psychotic Kitten #1

(8.5 X 5.5; 44 pgs)

Featuring an extensive interview with Mystery Machine and lots of other reviews, this zine from Surrey is very focused on the local music scene. Some heartfelt poetry adds a bit of variety, and there's also a very upatronic contribution from Jason Schreurs. Send two bucks to: 257-7495 140th St., Surrey, BC, V3W 6G5.

Rally 6 #2

(5.5 X 8.5; 16 pgs)

After what seems like a million years (but turns out to be only one college year), the new issue of *Rally 6* is finally out. In it, Hollie writes about being kicked out of her messed up family, as well as voicing her dislike for certain sexist aspects of the local music scene. If you send along a little extra cash, Hollie might send you her amazing personal zine entitled *This is the Book of Truth*. I am a sucker for emotion and all things angry. Send a dollar to this tuff cookie: P.O. Box 1457 Bentall Centre, Vancouver, BC, V6C 2P7.

Songs of a Dead Boy

(4 X 7; 16 pgs)

How do I explain something that I don't even understand? This zine, written by an American boy named Avalon, is similar to Canada's own *Roaring Fork Digest* in that it perplexes the reader and makes one (re)consider the value of continuity, with lots of little clauses which may or may not be connected. I have the same appreciation for Avalon's writing as I do for French road: I can't understand what the meaning is, but god is it ever beautiful. [No address]

The Ninth Wave #5

(7 X 8; 52 pgs)

Touting itself as a "journal of nocturnal culture", this zine from Toronto is the first I've seen to have Goth kids as its target audience. As such, it is a kind of educational experience for me - a leap into another culture. The authors seem to know exactly what is happening in their music scene, and this issue includes interviews with the Cranes, Peter Murphy, and a very interesting band called Marilyn Manson. There's even a Goth Kid Cut-Out Doll! Send \$5 to: 80-689 Queen Street West, Toronto, ON, M6J 1E6.

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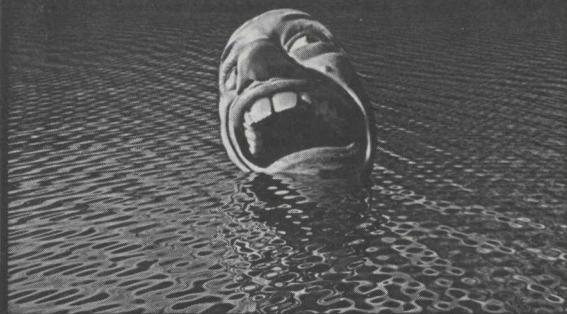
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Stage and find out that Doo Rag is playing first! Doo Rag is two guys who look like they just finished cleaning out the hoi lot. Thermos Malling has impressive sideburns and plays a buswieser box, some tin buckets, and a

"FREAKOUT your family. Pretend it's real." And in addition to concert T-shirts, I notice a lot of clothing with company logos subtly changed into drug names. Apparently, people find it

is having trouble with his amplifier. It's one of those tiny, battery powered deals, and he's running out of juice. Bob stops playing and asks the crowd if anyone has batteries. His amp needs six AA's and he only has two. How 90's slacker rock can you get! To be playing at Lollapalooza and not bring enough batteries with you... Bob bleeds with the audience; if Doo Rag gets batteries, they will play for us. Finally Bob gets lucky, and someone donates a pair. This guy got through security with a portable tape player, and I guess he's made enough bootleg tapes for the day. Then a woman steps forward with another pair of batteries. She got through security with a camera, and can handle being able to use her Bash. Besides, she already got a picture with herself and Terry David Mulligan.



amusing just to see the word "McFlash."

Except for a few quick forays down to the main stage, I spend most of the rest of the day by the Second Stage. I want to see the Poster Children and Yo La Tengo and I do. Both bands make me happy.

After Yo La Tengo, I rush



Doo Rag is on the low end of Lo-Fi. It's mostly the Hoover hose that does this. Even live, you feel like you're listening to them on a scratchy Edison record, with extra doses of pops and skips. And to make matters more extreme, if

to see Pavement, and am shocked to see that the boys have actually learned how to play their instruments. Steve Malkmus hasn't quite figured out how to tune his guitar yet, but the band sounds good. I am almost disappointed. It used to be reassuring to know that people who couldn't play could still make great music.

to there, Doo Rag quickly sets up and starts playing like crazy, and we're all stompin' our feet in some echoey back corner of the stadium where the acoustics are Doo Rag perfect. Yep, this is as good as Lollapalooza gets.

When Doo Rag ends, I check out the Mighty Mighy Bostoners. I don't stay long.



If the day ended at this point, I'd be happy, but I've got to hold out 'till Sonic Youth gets here. So with Doo Rag resonating in my brain, I park myself on the grass far from the Main Stage and recover, trying to ignore Cypress Hill and Hole. The condoms that were given out earlier have all been blown into balloons and are floating above me, and if it weren't for Courtney Love's meningitis, things would be very relaxing. There's nothing to do but wait and watch people get chased down by security as they try to hop over the fence and into the stadium.

Instead, I take this opportunity to check out the booths. The usual stuff: drug paraphernalia, jewelry, art dresses for hippies, an art tent so the kids can get some Culture, and a Temporary Tattoo booth which has a sign reading:

doing that street music thing in the middle of Lollapalooza. I join the crowd of ten or so who have gathered around them, and see that Bob

When Sonic Youth begin, I'm in full form. I wade into the mesh pit and get close with the crowd, who by this time is smelling real bad. But no matter, because Sonic Youth are really pumping out great sheets of sound. They are unbelievable. Maybe even as good as Doo Rag.

Jonathan Oppenheim



VIC CHESNUTT Is The Actor Happy? (Texas Hotel Records)

Some of you may already know Vic Chesnutt's story - how he got into a drinking-driving accident at the age of 18, which resulted in him being wheelchair bound for life; how he spent his next years depressed and still drunk, playing in local Athens, Georgia bars; and how, like some sort of deranged angel, Michael Stipe offered to record Chesnutt's album, Little and convinced Texas Hotel Records to release it. Since then, it kinda seems like things have improved for Vic Chesnutt. Along with his personal back-up band, the aptly titled Hopefully Sober People, he recorded (again with Stipe and Texas Hotel) a follow up to Little called West of Rome. And now with the release of his third full-length release, entitled Is the Actor Happy?, we wonder if he really is.

It appears that this time 'round Chesnutt is accompanied by The Scared Skiffle Group, consisting of Tina on bass, Jimmy on drums, and Alex on thumb piano and guitar. The album starts off with an extremely radio-friendly 'hit'

song, "Gravity of the Situation," which will still probably never make it on to anything other than college radio, but you never know.

Chesnutt's recorded material no longer centres on the lynch, minimalist, haphazard style of acoustic guitar-oriented songs that was present on his earliest recordings. The songs are lush-sounding and very produced, which is not always a good thing. With Chesnutt, however, having more of a full sound behind his voice might make his songs more listenable to some of you anti-lo-fi-ists.

Chesnutt's lyrics are just as introspective and strange as ever before, with lines like "Some sexual turned into some biblical/and then became a game of just inviol pursuit/ I used to grow on every word/ but now I don't know what's the use" ("Wrong Piano"). Deeply personal and completely abstract at the same time, Chesnutt sings about loneliness, loss, and hope on "Sad Peter Pan": "I'm just pushing the point around/ On advice from your lying mouth/ You touched me and then you ran/ And left some sad Peter Pan/ All alone and

awkward/ But a transformation I swear it will occur." He's still got a sense of humour, though, singing about how he's a "...reluctant rebel/ I just want to be Aaron Neville/ With a crown on my head/ And my denim shirt all soaked with sweat." Give it a listen; you deserve it.

miko hoffman

THE STAND GT They're Magically Delicious (Top Drawer)

Glenngarry's good time rockers whoop it up on their debut platter, and the result is top notch. Lotsa crunchy melodies, sugar-encrusted harmonies, (check out "The Great Big Brainwave") and no artificial colours or preservatives. Just some downhome high-fibre rockin' from the boys who know which side the grass grows the greenest and when to keep bashin' away even when the cows do come home.

Bryce Dunn

THE 6ths Wraps' Nest (London/Polygram)

I like to think that I avoid "gushing" too much when I write a review - when done too often, it

only minimizes the effectiveness of raving about those CD's which are actually worthy of the praise. However, I think I've found a deserving candidate for some gushing in the 6ths.

Easily the best thing I've heard this year, the 6ths' *Wraps' Nest* is as good as it is hard to say five times fast. Steven Merritt of the Magnetic Fields wrote all of these songs, and on all but one he recruited friends of his to sing. Friends like Mac of Superchunk, Georgia of Yo la Tengo, Mark Robinson of Unrest/Air Miami, Mary of Helium, Dean of Luna, Barbara Manning of the SF Seals, Lou Barlow of Sebadoh, etc., etc. And perhaps the best thing, even for fans of those bands, is that the songs sound absolutely nothing like those you'd expect to hear from them. Comparisons to Gershwin songs would only be out of place because this has little to do with jazz or show tunes - yet there's something about these 15 songs that made me think of the "great" songwriters of the century. OK, maybe now I'm gushing too much, but there's such a simplicity combined with timeless written lyrics that are so memorable, you remember every aspect of the

songs after only a few casual listens. And you can keep going back to be thrilled again with the chiming sounds best described as musically dazzling. This is pop music with far more than a twist - and that's no exaggeration.

Brian Wieser

GENE Olympian (Polygram)

You've heard it a million times - Gene sound like The Smiths. Well maybe they do, but how many three chord punk rock rip-offs are there nowadays? I mean, if you're going to pay homage to anyone, who better than the Smiths?

Admittedly, the cover of *Olympian* does feature a moody, anonymous figure like those that grace The Smiths' albums, and song titles such as "Truth, Rest Your Head" and "London, Can You Wait" are pretty Smiths-like, but Gene have such style and sincerity that you'd go to love 'em. Vocalist Martin Rositter works well as a Morrissey/Misery Monger, but is much more forthcoming while still maintaining the same wonderful "well, is he or isn't he?" quality. Guitarist Steve

Mason rocks harder than Johnny Marr and makes songs like "Left-Handed" ("It's hard to be left-handed/ But smile, you're not the only one") pack more punch than The Smiths. And I dare anyone not to be moved by the delicacy of the title track or "London, Can You Wait." Whether they sound like The Smiths or not is irrelevant; that they have "something" is indisputable.

June Scudeler

JONATHAN RICHMOND You Must Ask This Heart (Rounder Records)

The same old thing from a friendly icon, *You Must Ask This Heart* is replete with typical Richmond characteristics. The album is alternately clever, beautiful, inane, sad, and perceptive. Highlights include a rockably version of Tom Waits' "Heart of Saturday Night," a great comment on libido called "Vampire Girls," and the compelling "To Hide a Little Thought." Lowlights are also rife, such as the simplistic "City vs. Country," the mundane title track, and on occassions like "Walter Johnson" which pays dubious honour to a turn of the century baseball great.

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August 24 - Kelowna - Side Effects
August 25 - Victoria
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This piece of dump was caught shoplifting. Rather than call the police, we just killed him. Pretty funny, eh?

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Drop City Chiaroscuro

The follow-up to *Reception*, this is more focused than the last. Features a fine cover of the Spacemen 3 classic "Losing Touch." If you saw the live show, this is what you got. **INSULTS SEPT. 12** SALD 218

Godstar Coastal

Nic Dalton (former Lemonheads bass player) & Half A Cow Records (nocturnal) and friends deliver their second album. Features the usual guitar including various Smudge members etc. LP set only, the CD will be available from Tangle later in the year. **2LP set** HACC42

Hunters & Collectors Demon Flower

This has the angst and noise of the early Coney Plain produced stuff and the songwriting/pop sensibilities of Human Frailty period. Like his Australian peers Paul Kelly and Ed Kueper, Mark Seymour is a storyteller/songwriter. If you ever had a soft spot for these guys, return, you won't be disappointed. **SALDC 220**

Liamasaurus Polynoise

Two much cheap beer and a mind set that's like a painting on one of the Meat Puppets album covers. How'd that? Would be out of place on the late great Oka alongside Schenone and Ace Rony. **SALD 213**

The Nectarine No 9 Niagara Falls

"A complete husky, coated in a becoming arrogance - the most ridiculously under-recognized pop organism." The brilliance of Davey Henderson (of the FireEngines/Wire) and crew is not to be missed. Keenan won the Booker. Irvine Welsh Translating is a must read too. All eyes on Scotland... No need to be a cynical realist I suppose... Just don't ignore this one. **SALD 214**

The Nectarine No 9 Saint Jack

SALD 223

IN STORES BY OCTOBER 1

The new album... Look for the band on tour in the fall, possibly with Edwyn Collins, probably the best excuse for excessive drinking you'll get for a while... We also have fine The Nectarine No 9 T-shirts, impress your friends, impress us. No finer way to meet Scots in exile than sporting said T. \$15 post paid.

Pluto Failure/It's Only Love

What can we say, fine band, fine single, nice sleeve, they rock live, nice guys, full CD in mind. Sorta got it made one would have to say. **SAL 216**

Punchbunny All Nine Christian Roller-skate

Look out for the band on the West Coast from the end of August to Sept. 6, should be a handful of shows going on.

From the land of roadrockers and heavyweights, that's Ottawa, comes a couple of skateboards, hockey sticks and more pep than Herbie The Love Bug! Power Pop that makes you hang on for dear life, the same way you do when the roller coaster leaves the rails and hurtles towards the pavement below.

Smudge Hot Smoke & Sassafras

Tom Morgan and gang continue to deliver perfect pop with attitude to match. Enjoy it, that's what it's meant for! They do, and they don't expect much more from you. Nobody ever said it was a race. Who's gonna pick who wins anyway? **SALDC 219**

The Vacant Lot

TBA **SALDC 222**

IN STORES IN EARLY OCTOBER

So new it's not even listed. They've been doing it for years, power-punk-pop that is one of the few in the vein to receive consistently great press from the likes of *Exclaim!* Your Flesh and still cross over to *Pisipiso* & *Maximum Rock* 'n' Roll crowd. The band's third album, although the first to feature the new line-up, this time around production was handled by the guy who did the last *That Petrol Emotion* album. Also check out the Trick Baby's on Go-Kart to see what the other guys are up to. It's a killer too!



That's right open the cheque book, sit back, grab a coffee... We have mail-order... Write for a free catalogue, aside from the obvious Shake stuff we have loads of stuff from the likes of Carrot Top, Deja-Disc, Drag City, Flydaddy, Get-Hip, Hot Postcard, Revolver, Scat, Slow River, Thrill Jockey, Touch & Go...

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CANADA

Of course Richmond, even when recording horrible material, is so good natured and guileless that you can't really hold it against him. That's why all his records, including this one, are worth listening to. **CJU**

REX

Rax (Southern Records)

Despite the promise of this album's first song, "Nothing is Most Honorable Than You", my interest in it soon faded as none of the songs seemed as captivating as the opening track. The rest of the album, to be blunt, bored me to tears. The country-themed songs are generally somber, disjointed, and meandering, and the album as a whole is difficult to listen to. Although I made the effort to get through it several times, it never showed any signs of growing on me. **Fred defr**

RALPH Coffee, Jazz & Poetry (Bongo Beat)

Described in the notes as Beatnik Lite™, one wonders if that should be drinking deaf while listening to this coffee house album. Drinking coffee should be duly considered if you're going to sit back with this one, as it offers the atmosphere of a dimly lit, smoke filled room. The musical backdrop to Ralph's poetry is ol-

ten repetitive, but at times can sound reminiscent of Vince Guaraldi or some of Dave Brubeck's more atmospheric work. Referring to the notes on the back once again, Mr. Alfonso writes "spoken word, jazz, garage rock, & Deep Lounge™." I think it would be accurate enough to describe this as Garage Lounge.

Gordon Geelan

THE DIRTY THREE

The Dirty Three (Touch and Go)

I hate to use one of my evil Grandfather's sayings, but "Men, he could play that fiddle" certainly applies to The Dirty Three's electric violinist, Warren Ellis. There's not enough superlatives to describe how masterful The Dirty Three's first release on Touch and Go is. They can do wonders with a trio of guitar, drums and violin. You'd have to be pretty mean not to be moved by them.

That said, explaining The Dirty Three is no easy feat. For instance, on "Kim's Dirty," a lazy, shuffling beat is laid down and Warren Ellis's plaintive violin sob over it. The Dirty Three have so much emotion in their music, it's almost scary. They manage to do a variety of styles from almost country to damn near noise and do it with amazing style. The songs tend to be on the quieter side, but can build to pretty intense levels, as well. At least I know Grandfather would probably hate it. **June Scudler**

GREEN MAGNET SCHOOL

Illuminatus (Sonic/Cargo)

WOW! I'm not sure where Green Magnet School come from, but boy do they rock! Some tracks on *Illuminatus* sound Nirvana-esque, while others have a Teo Party (ahem!) feel to them. Either way, GMS delivers infectious, pleasing anthems. If only all schools were as appealing as this one... **Peter Stevens**

SONE

Sone (Earth To Records)

I can think of some records to compare with Sone's self-titled thirteen song debut, but homing

in on similarities would be distracting and a disservice to this fresh sound. Derivativeness is not a problem here.

Sone is not an album of non-stop party rock, but rather a mix of sloppy pop songs and old-school symphonies. Songs may vary in length, density, and catchability, but there is a distinct Sone-ness to them all. Many sumo, anthemic moments of sub-line basement-studio art-rock are yours for the taking. (Earth To Records: P.O. Box 42162, Portland, OR 97242) **JC**

DEF FX

Ritual Eternal (Independent)

With the release of this second studio album, Def FX offer yet more proof that they are the most creative, innovative, mind-bending, and possibly the best band in Australia at the moment.

I was a little disappointed with this album at first, having expected another platter of their thrash/techno/punk/disco/speedmetal music of old and finding instead a more ambient take on their original style, but after a few spins I became completely enamored of it.

Singer Fiano Horne, probably the most charismatic performer you are ever likely to see, has penned some incredibly powerful and thoughtful lyrics to match Sean Lowry's programming, which now includes nature-noises and many Indian influences. The evolution of the band directly reflects Fiano's developing spirituality - she is a member of a Wiccan coven, and has become interested in the vast tapestry of spiritual approaches usually lumped together under the moniker Hinduism. She is one of the original proponents of the "Kishinokore" written about in Spin this month.

Fiano's strongest lyrics can be heard on "Kill the Real Girls," an outstanding song that has been part of the bands live set for two years. Other highlights include "Ritual Eternal", in which Fiano meditates on the unbearable lightness of death, and "Story Never Told", in which she meditates on the nature of life. All the tracks are challenging and confrontational, yet somehow calming as well. I would even go so far as to say that the perfect combination of music and lyric makes many of their songs beautiful - in their ability to suit any mood and in what they are trying to impart.

Ritual Eternal is an album with the potential appeal to the ambient enthusiast, the techno-head, the grunge baby, or the riot grrrl. This is not to suggest that Def FX are trying to please all of the people all of the time, but merely that they have produced an all-encompassing body of work. So do yourself a favour... (available c/o Mindsurfers, P.O. Box 228, Cammaroy, N.R.W. 2062, Australia or e-mail deffx@geko.com.au)

Sophie Hamley

VARIOUS ARTISTS

The Tyranny Of The Beat (Cleopatra)

This compilation of keyboard-based instrumental music from Germany is consistent in its selection of tracks, flowing nicely from one to the next. I'm not familiar with most of the bands featured, and I've been missing out. The two pieces by Suicide Commando are similar in style to Mental Destruction, while Delay is reminiscent of Depeche Mode. Other bands featured on this album bring to my mind Front 242, The Klinik, and Blackhouse.

The only track that I really don't care for is the Front Line Assembly remix of Project Pitchfork's "Renascence," but I would have no hesitation recommending this album.

Gordon Geelan

ROSETA STONE

The Tyranny of Inaction, Revised Edition V1.1 (Cleopatra)

So this is the new release from the new Sisters on the block. Except that, still smarting from the Sisters of Mercy comparisons, they have decided to slavishly emulate Trent Reznor instead. Pretty lame. Oh well, if you would like 64 minutes of choruses to sing along to maybe you should check this out. Get someone else to buy it, then tape it. Then, tape over your copy with something better, like those video game soundtracks Allen Sex Friend are doing now (which suck, but not quite so bad as this).

Mark Baker



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13 ENGINES Conquistador (EMI)

The latest offering from Ontario's 13 Engines opens with a 12-minute single, "Beneath My Hand", setting a high standard for the rest of the CD to measure up to. There are a few really great tunes which manage to do so, especially "Reptile Boy" and "Tailpipe Blues", both of which feature Lewis McVillie on banjo (which I happen to be a sucker for) and pedal steel, respectively. 13 Engines continue to pound out straightforward, groove oriented, stiff rock tunes. I'm not normally a fan of this type of stuff but these guys do it pretty well.

Fred derf

THURSTON MOORE Psychic Hearts (DGC)

I'm trying to figure out why this mildly diverting CD was made. It sounds just like (big surprise here) Sonic Youth, so what's the point? Maybe Thurston left out because Lee Ranaldo is doing the solo thing now and Kim has Free Kittens. He's got to keep up.

"One Soul," a wonderful paean to the "Queen of Noise," is inspired, and the rest of *Psychic Hearts* is pleasant enough, but Moore never takes risks. Maybe he should get some pointers from Chris Connelly (ex-Ministry), who releases poetic records with wide variances of styles on them - much to the chagrin of irate Ministry fans. Now, he's doing something right.

June Scudeler

PELL MELL Interstate (DGC)

Pell Mell is a Portland bred, San Francisco based instrumental band that has been recording since 1983, primarily with SST records (Sonic Youth, Negativland, Husker Du). With their twangy guitars, rhythmic keyboards, artistic ambitions and instrumental adherence, Pell Mell is the band people are talking about when they refer to SST as a "diverse" label. Unfortunately, most of Pell Mell's SST work is marred by ambition. While providing snippets of brilliance, the band's SST albums show a commitment to utopian jazz philosophies like musicianship (I), interplay, and ambience. Accordingly, they tend to strike the unadvised ear as being meandering and tiresome.

Such is not the case with *Interstate*, which is both flowing and concise. There is enough adherence to standard song structure to keep the album focused, yet the record is unique enough to provide moments of surprise and suspense. Moreover, *Interstate* realizes a coherent theme, one of movement. Songs like "Nothing Lies Still Long," "Saucer," "Blacktop," "Butterfly Effect," "Drift," and "Floating Gate," are all aptly titled. They, along with the album's title, perfectly reflect the pleasing ambience of motion created by this instrumental album.

CJU

STEEL POLE BATHTUB Scars From Falling Down (Slash/London)

Not having heard earlier Steel Pole Bath Tub albums, I can't say if this, their first major label release, is better or worse. I can say that it's good - really tight, edgy, unpretentious rock made by competent, practiced musicians.

Unfortunately, *Scars From Falling Down* is not my thing. Although I can appreciate the songwriting and playing talent, I don't enjoy the songs. The album is so pathologically stark that it kept losing my attention, and it took me a very long time to be able to listen to this the whole way through. Maybe someone with a longer attention span than myself will appreciate it.

Barbara

SPEEDBUGGY It's Fun To Pretend (Chester's Funtime Record Collection)

I was not at all impressed by Speedbuggy while listening to this CD. Every time I was about to try to have a full sound, and I suppose that Speedbuggy is no different, but I found their songs to be monotonous and uninspiring. In fact, my favourite part of this disc is the guest appearance from Nerdwax, in which he repeats the word "speedbuggy" over and over again.

A quick look through Vancouver's music zines shows that if nothing else, Speedbuggy are a hardworking band trying, like everyone else, to get some attention.

Peter Stevens

CATHERINE WHEEL Waydown EP Happy Days LP (Fontana)

Catherine Wheel's musically catchy single "Waydown" appears to be all over MuchMusic and pop radio - so much the better for the band, who are largely ignored in their native UK. Too bad the track is one of the most empty, dull rock wanks on their new album, *Happy Days*.

The *Waydown* EP couples this leadoff single with one other throwaway original and three cover tunes. Scott Walker's "30th Century Man" becomes a seething cauldron of urgent guitars barely controlled by Rob Dickinson's soaring voice; in comparison, the band's version of Husker Du's "Don't Want To Know" if you're lonely" is tepid and limp.

Like the band's previous two albums, *Happy Days* is too long, and those sensitive to cheese will no doubt wince at some of the indulgent guitar work. However, the clugging anthemic approach actually works on tracks like "Empty Head" and "My Exhibition," mirroring the angsty, isolated lyrics.

"Eat My Dust You Insignificant Fuck", on the other hand, finds the apparently levitated and actually Dickinson moaning into a sprawling epic complete with Hammond organ, howling distorted harmonica, and wah wah galore. Reminiscent of "Fripp"

from the Chrome album, this is gorgeous stuff.

Other standout tracks include "Judy's Staring at the Sun," featuring Tony Donnelly on backing vocals, and "Fizzy Love", a quirky, bluesy gem that showcases Dickinson's high-flying falsetto. The remainder of the disc is forgettable: hard but dispassionate, loud but with a forced sort of liveliness. A tolerable effort.

Bernie Charlton

SUPERGRASS I Should Coco (EMI)

One of those British "bands of the moment," Supergrass carry it off in pretty good form, with a sound reminiscent of the Buzzcocks and contemporary compatriots Blur. In fact, "Mansize Rooster" starts very similarly to Blur's "Sunday Sunday."

Supergrass opened for Blur's triumphant reception at London's Alexander Palace and, of course, all those pesky British journalists talked about them biting at Blur's heels. They don't seem to have as cynical an edge as Blur, but the trio takes bits and pieces of twentieth century British music and are not scared to add cheesy organ and goofy background vocals. The oldest of the trio is 24, so they've got energy to spare and they want to cause as much ruckus as possible and have tons of fun while doing it. With all the unfortunate hype over anything that moves in the British music press, let's hope Supergrass's bubble doesn't get burst prematurely.

June Scudeler

TEENAGE FANCLUB Grand Prix (DGC)

Teenage Fanclub keep working towards some sort of pop rock perfection with each succeeding album, refining what you heard last time until a finely granular, sugary sweet sound is produced. Just as *Bandwagons* polished off the abrasiveness of *A Catholic Education*, *Grand Prix* further smooths what was already a pretty well buffed sound with *Thirteen*. Maybe it's not such a good thing: too much sweetness leads to decay of the teeth, and it may very well lead to the decay of this band.

Teenage Fanclub probably peaked with *Thirteen* and I think if I had to I'd recommend any one TFC to the first time listener, I'd still recommend that release. The band still plays their own brand of postbig Star music with lyrics that have certainly progressed since the five word hit, "What You Do to Me" (and it fits too: when was the last time you saw "Verisimilitude" on a CD jacket?). But really, since *Grand Prix* is just more of the same, there's no disappointment if you're a fan of the genre. Maybe for that reason alone, you might check this one out.

Brian Wieser



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charts

august '95 LONG VINYL august '95 SHORT VINYL 35 august '95 INDIE HOME JOBS

1	brownie rancheros	dig in!	mint
2	various artists	skookum chief powered sit rnk	nardwuar
3	penywise	about time	epitaph
4	the real nocturnals	the real nocturnals	ifa
5	the crane	jackpot	k
6	yo la tango	eloctr-o-pura	matador
7	bugad	red medicine	dischord
8	secca normal	first lp on cd	k
9	quickand	manic compression	island
10	alcko	laugh while you can...	empty
11	perthuse tree	a lifetime away	sulu
12	the stand gt	they're magically delicious	top drawer
13	slant 6	knockin'	dischord
14	adorkatties	get it straight	sulu
15	various artists	free to fight!	candy-ass
16	the hi-fives	welcome to my mind	lookout!
17	gus	progressive science...	wrong
18	bua	make it or break it	impossible
19	hugobull	phantasies and sensations	road case
20	various artists	full dynamic range	ctw/quacaille
21	bean	an i driving you crazy?	touch & go
22	pointed sticks	part of the noise	sulu
23	spirit of the west	two-headed	wea
24	unwound	the future of what	kill rock stars
25	screeching weasel	kill the audience	lookout!
26	brachet	4-wheel vise	caroline
27	superchuck	incidental music xi-95	merge
28	various artists	barraquand sampler	logic/bag
29	ecuse 17	...friends are dangerous	kill rock stars
30	orb	orbs terraria	island
31	ralph	coffee, jazz & poetry	bongo beat
32	swingin' utters	streets of san fran...	new red archives
33	crash 13	hitchhiker's guide...	glengarry rightside
34	stercolab	peng!	too pure
35	thrush hermit	the great pacific ocean	aardur

1	the stupes	share it	lance rock
2	broken girl	nore	sappy
3	childspit	best hung carrot...	lance rock
4	nardy girl	nardy girl 10"	no life
5	eric's trip	stereo mountain	sappy
6	the tonics	ups & downs	sapupder
7	venue cures all	the independent	bulge
8	dump	international airport 10"	smells like
9	civ	can't wait one minute more	revelation
10	red dye no. 5	fuzzbom	silver girl
11	b'eh/cheerleader	split	endearing
12	papas fritas	passion play	minty fresh
13	boris the sprinkler	green bay route	bulge
14	pligantaur	on a rocket	honeychain
15	axpx	17	tooth & nail
16	elision	hold ya breath	navigator
17	slambook	true to sever	lorem ipsum
18	tullycraft	ties blue	harriet
19	legendary jim rick group	ninneapolis	minty fresh
20	curse of the horseflesh	old joe clark	roto-flex
21	couch	haters of couch	bulb
22	blenderhead	spare change	tooth & nail
23	charley horse	hack down	hellnote
24	the cherries	a season of light	harriet
25	eleventer to hell	the who	sappy
26	arewysippl collectif	band good by joseph...	loaf
27	transwestie	see the pictures	rock
28	the cherries	daddy-o	monogripping
29	wonderful world of jay	blastoff	sympathy for
30	nfe/catch-23	spit	sigweh lab.
31	cewaid five-o	blue tv	up
32	cheradine dillon	little yellow lemon	rainforest
33	hayden	alld and bazy	lunamoth/hardwood
34	afi	fly in the ointment	theory
35	pie	superhorse	cream cloud

1	squeaky	three
2	gass	pda
3	wandering luvr	yearly fab + effect 17
4	true love forever	reverb girl
5	slto	cancer racket
6	leashback	big dump
7	gbbber	follow your voice
8	kia linkin	tired of being a man
9	gci	onomatopoeia/supenoa
10	collectal magenta	wonder why
11	quesity	reach for the sky
12	krevis	expose
13	eric estrada & the valour nation	choking at god's side
14	universal lounge act	supercar
15	squatch	i like you
16	broos's area	between the lines
17	the dunderheads	lost boy
18	von clita	lap of luxury
19	lisa kucharski	walking along the bag
20	chris houston	cloustrumbo bag
21	emphonic	toxic exorcist
22	lick the pole	lick the pole
23	pifco 88	she says
24	thee upper crust	slots from planet nine
25	teatle tale	a girl's toolbox
26	kid champion	luminants
27	py bumper	nine
28	prof bio	turned over a death stone
29	head trophies	epidermal hiatus
30	deprogrammers	freedumb
31	discarded company	bootleg moonshine
32	ghn korra's hard rubber orchestra	iguanas
33	more socks	blends with pens
34	lux indigo	she's not on the menu
35	coyo	out of the shadows

HOME BASS COUNTDOWN TO ARMAGEDDON

1	distant drums	work that body	limbo
2	dj mizah & dj tin	access	x trax
3	leftfield	leftism lp	hard hands
4	freaky chakra	multiphasic invocator	astralwerks
5	hardfloor	respect lp	barhouse
6	rain feat. b-flame	unknown call	logic
7	claudie young	nocturnal	djax up beats
8	various artists	carl cox - f.a.c.t.	react
9	nike dearborn	moments	djax up beats
10	not breathing	event horizon ep	visible

THIRD TIMES THE CHARM!

1	teemperate	get action!	crypt
2	forbidden dimension	somebody down there...	cargo
3	the kalbars	best session #1 7"	bedrock
4	hiffes	welcome to my mind	lookout!
5	vindictive	the many moods of ...	lookout!
6	sugar shock	shotgun for two	su-go-go
7	twingit' utters	streets of san fran...	new red archives
8	various artists	shreds volume 2	shredder
9	rocket from the crypt	auic machine 5"	sftri
10	the stand gt	the crackle fan 7"	mint

TOP TEN ELVIS FLICKS

1	roustabout
2	viva las vegas
3	jailhouse rock
4	clan baka
5	gi blues
6	king creole
7	it happened at the world's fair
8	flaming star
9	blue hawaii
10	kissing cousins



LATIN TOP 10

1	marc anthony	te conoco hien	sony discos
2	rey ruz	estamos solos	sony tropical
3	poncy ceceda	las mujeres	sol
4	pochi y su cocoband	estoy enamorado deti	kubaney
5	oscar flores	salvase	rodrven
6	orquesta guayacan	patu pau	sony discos
7	al tona y sus tremendos salientes	eye rubenro	art
8	international onore show	posellito	fonovise tropical
9	jarry rivers	negla	sony discos
10	papo rose & orquesta panhlice	ai cancionito	cross current

HOT! WORLD BEAT TOP 10

1	lenton paul	carnival '95 hits	jw
2	dmz kuti	afrika's best 3	manago
3	los alchis	salas de hitz	fuentes
4	chaba demus & pillars	mafia & flury	bag
5	los corraleros de maguejal	arriba la fiesta	fuentes
6	joe marley	natural mystic	ras
7	jean-marc saint-val	linie	sonodisc
8	carlos vivas	clasicos de la provincia	philips
9	boyoy geronimo	ruaba calada	indy
10	edith lefal	mecl	sonodisc

WHAT THEY'RE LISTENING TO

WPP 31.3 PM, ALBANY, OR • WPP 54.9 AM, KENT, VT • CHN 34.7 PM, LONDON, ON

1	sacale meahat	1	yo la tango	1	chis diggit
2	noel asylen	2	gone	2	superfriends
3	chris hawk	3	deeper	3	electrocut
4	fury in the slaughterhouse	4	tubes in toyland	4	13 engines
5	peter case	5	all	5	treble charger
6	matthew sweet	6	up & down club sessions	6	superchuck
7	van morrison	7	cd'sy bustard	7	slim-shibiter
8	warren zevon	8	spies twin	8	stand gt
9	huggan	9	maffe	9	hardship post
10	madre herman	10	collective wheel	10	bruce mccloud



HEY LISTEN UP!

The September issue is approaching fast. Book your ad space by August 17th

CALL KEVIN AT 822-3017

on the dial

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:00AM-12:00PM All at one time measured by its Most Outstanding show for its infectious music-music. This show presents the most recent music made from around the world. Ear on. Hosted by Paul Shearwater and Can Magh.

THE ROCKERS SHOW 12:00-3:00PM Reggae tea at 450 and 1400. Mike Cherry and Pete Williams alternate as hosts.

SOUL CHURCH 3:00-5:00PM Alternating Sundays with Benji Aze. Vancouver's only program devoted entirely to African-Caribbean and African-American Gospel music. Your host, Vince Vay.

WEATHER'S SHOW 6:00-8:00PM Dedicated to the guy, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preference and gender identities.

AGOST 14th "Boy and Die," a 1954 collaboration between the most influential African-American blues and R&B artists of the era: bluesman Muddy Waters and older bluesman Roy L. "Big Boy" Eldridge were at their peak. Great backup by Oscar Peterson, Ray Brown, et al.

AGOST 21st THE JAZZ SHOW TAKES A VACATION TONIGHT!

AGOST 28th Parallel Herbie Hancock 12:00-4:00AM The ultimate contrast. Something you ever with nostalgia, then bringing you back to what music will call reality. We do, poetry, lo.

SCREAMING INCONSISTENCIES 12:00-4:00AM The ultimate contrast. Something you ever with nostalgia, then bringing you back to what music will call reality. We do, poetry, lo.

TUESDAYS

11:00AM This is the CHARM 9:30-10:30AM. That's right, half Punk, half soap, and half trash for the day. Turn in to me, Bryce D. For all the crut that get close every Tuesday morning. "You're MY TYLER MOORE SHOW 3:00-5:00PM" Moore in music and in music; two hours of info and rock. "I don't need a pen to be a musical genius." Trick, Aida and Barbara.

THE UNHEARD MUSIC 7:00-9:00PM Meet the unheard when the unheard and the hidden of hearted heart are heard, courtesy of host and demo director Dale Sawyer. Hosted by.

RITMO LATINO 8:00-10:00PM Get on board Vancouver's only tropical fest. Express with your love hosts Wendy, Rolando, and Mako as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other festa rhythms. Late music so hot it'll give you a real (GOOD) SUDOR!

WOLF AT THE DOOR 10:00PM-12:00AM Alternating Tuesdays. Live readings and the latest in techno buzz with host Lupus Toronto.

AURAL TENTIALS MONDAY - VERY LATE Warning: This show is noisy and unpredictable.

WEDNESDAYS

MUSIC AS A WHOLE 8:00-9:00AM 8:07! Maybe, maybe words, but not necessarily!

YACHT CLUB 11:30-11:55 Deep anchor with our new all rap format. It's superlatives/singles/episodes with DJ Matt.

LOW SUCKS 11:55-3:00PM Time to be the musical catharsis that is Love Sucks. If you can't make sense of it, at least you can dance to it!

MOTORMADDY 3:00-5:00PM "I don't know why I do what I do, I do what I do for me. I feel Evoni and I don't question it!"

AND SOMETIMES WHY 7:30-9:00PM And sometimes why? Half 'n' half of phases...

STRAIGHT DUTTA JALLINDHAR 10:00PM-12:00AM Late DJ's Jindra and Shree immerse you in radiative Shindhar. "Chahle de phadya!" Listen to all our favorite Punjabi tunes - remakes and originals. Breathe!

THURSDAYS

RADIO FREE WOMEN 10:00-11:00AM We're in your homes and in their heads. Area and Dab introduce their way into your life to introduce, provide, preach, rant, seduce, and let it go. "It's only women, they are talking about sex again!"

CANADIAN LUNCH 11:00-1:00PM Toppings, platters, bachelors, bachelors and bachelors. STEVE & MIKE 1:00-2:00PM Crashing the

FRIDAYS

VENUS PLYTHAPS LOVE DIVE 10:00-10:00AM Greg Jure, John in the love from the a cocktail. We'll have that, green, jazz, and fisher stuff. See you here... and bring some ice. XXXX

TELEVISION 10:00-11:00AM Time in for loud,

SATURDAYS

THE SATURDAY EDGE 8:00AM-10:00AM Now in its 10th year on the air, The Edge of Pop features music you won't hear anywhere else, studio gobs, new releases, British comedy sketches, folk music calendar, local giveaways, etc. plus *Monday Cap Report* at 11:30 AM. 6-9 AM: *AfterWorld* radio. 9-12 noon: Celtic music and feature performances.

SUNDAYS

POWERCHORD 12:00-3:00PM Vancouver's only live rock show, local demo tapes, imports and other crats. Gerald Rutledge and Meli Ron do the damage.

THE SHOW 6:00-8:00PM Strictly Hip Hop — Strictly Underground — Strictly Very! With your hosts M. Cheka, Flip Out & J. Swing on the 1 & 2.

THE BIG TYPED 10:00PM-11:00AM Killing your radio with one easy step. Alternating Saturdays.

GROOVE JUMPING 10:00PM-11:00AM Specialty of the night, the night of the night. Alternating Saturdays.

SOMETHING 11:00-4:00AM "You can tell by the way I say my words. I'm a woman's man...no time to talk."

CITR Dial NEWS!

ON FRIDAY, JULY 28th, CITR and the NATIONAL CAMPUS COMMUNITY RADIO ASSOCIATION are presenting a DAY OF NATIONAL SOLIDARITY in support of the RELEASE OF jailed political prisoner MUMIA ABU-JAMAL. Mumia Abu-Jamal is a former Black Panther Party spokesperson on death row, convicted of killing a Philadelphia police officer. TUNE IN JULY 28 for more information. Call us at CITR if you want to get involved in other political issues.

WHOM & HOW

Arts Ian McKinnon
Board Chair Harry Hertscheg
Business Mgr. Otis Ashby
Current Affairs/Local Events
Demos/Cassettes Dale Sawyer
Executive Richard Anderson
Entertainment Kevin O'Toole
Librarian Clarence Chua
Mobile Sound Andy Bonfield
Music Megan Wallcut
President Brian Wieser
Production Aaron Robertson
Programs Mike Hoffman
Promotions Selena Harrington
Secretary Chandra Lussimater
Sports/Events Dave Ryan
Station Manager Linda Scholten
Student Engineer Peter Webb
Traffic Megan Wallcut
Vice President Ryan Ogg
Volunteer Coordinator John Buskin
BUSINESS LINE 604/822-3307
DJ LINE 604/822-2487
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NEWS LINE 604/822-3304
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29 DISORDER

AUGUST

TUE 15 Greyhound Tragedy at the Railway Club...Malvolence, Blem de Blem and Dead Crony at the Hungry Eye...Workshop at Bar Nona...Knocking Down and Joy Buzzer at the Gastown Music Hall...Smokin' Frogs CD release at the Town Pump...

WED 2 Ned's Atomic Debut, Sponge, Letters to Cleo and Fig Dish at the Commodore...Clumsy Lovers at the Railway Club...Guy Smiley, Fortbagger and Blister at the Hungry Eye...Ron Koyano at the W.I.S.E. Hall...The Tap Twins at the V.E.C.C...Brickhouse at the Gastown Music Hall...Trafal and Sally Can't Dance at the Town Pump...

THU 3 Clumsy Lovers at the Railway Club...The Mother Hips at the Starfish Room...Sour Landslide, There's No Mona and Joe's Funeral at the Hungry Eye...Little River Band and Crusoe at the Commodore...Naughty by Nature and Rodin Razakala at the Commodore...Warren Lewon at the Town Pump...Sofia Lockwood at the Malcolm Lowry Room...Cinnamon at the Gastown Music Hall...Twerdobl's Playground Show at the Edison Electronic...The Stratchficks at Roffels...

FRI 4 Kthung! Terror of Tiny Town, Diesel Candi and Johnny Millennium at the New York Theatre (ALL AGES)...The Red Kroylo, Smog, Peter Jefferies at the Starfish Room...Terror of Tiny Town at Club Paradise...Waiting for God, Chris Analog and SPW at the Hungry Eye...Tom Jones at the G.E. Theatre...Flotard Six and the Jelly Roll Blues Band at the Railway Club...Expose Yourself with Wig, Supercats, Kelsey Fry, Katie MacCall and more at the Vogue Theatre...Zip Code Ripoffs at the Malcolm Lowry Room...The Immigrants and The Croze at the Gastown Music Hall...Brand New Unit, Gosh and Severe at the Town Pump...Urban Sprawl [a collection of experimental, industrial and promotional films about the modern city] at the Edison Electric...Yaclov Havel's Unveiling plus spoken word and music at Anything Goes Bookstore & Cafe (1677 E. 12th)...

SAT 5 Rock Against Prisons w/ Submission Hood, Spunking Batty, Ten Days Late and more at Crab Pot, North Side and Ron Koyano at the S.A.S. Stage...Circle Jerks at the New York Theatre (ALL AGES)...Flotard Six and the Jelly Roll Blues Band at the Railway Club...Moe Tucker and Viva Saturn at the Starfish Room...Beauticians and Mysteries at the Malcolm Lowry Room...Brand New Unit, Gosh and Severe at the Town Pump...Silly Rabbit, the Daisy Chain and Superfly 2000 at the Hungry Eye...The Deadheads and Ode at the Gastown Music Hall...Chris Houston & Evil Twins, Ian Cane, The Crows and the Crows at the Town Pump...Powell Street Festival at Oppenheimer Park...Jamovics & 33rd International Celebration of Eagle's Hair...Yaclov Earth, info (604) 678-9291...Anita Nalion info (206) 726-3666...Yaclov Havel's Unveiling plus spoken word and music at Anything Goes Bookstore & Cafe (1677 E. 12th)...

SUN 6 Barenaked Ladies, The Odds and Ashley MacIsaac at Vanier Park...The Catherine Wheel, Wax and Green Mares at the Town Pump...Powell Street Festival at Oppenheimer Park...McIntosh-Mitchell Duo at the Glass Slipper...Homophobia and Youth workshop at the Gophering Place (604 Heikelen - 1st August 6)...

MON 7 Better Than Ever at the Commodore...Zeke, Oppressed Logic, Soda Glue and Bad Acid Trip at the Jove Jump (ALL AGES)...

TUE 8 Circus in Flames and the Mudkrats at the Railway Club...Damon the Diva, DSK and Rongas at Greg's Place...Joe's Funeral with Zesty Cracker at the Gastown Music Hall...Dad Radio, Love Apple, Iron and Perversed the Woody James Band at the Town Pump...

WED 9 The Tea Party and Ecocline Crush at the Commodore...Circus in Flames and the Mudkrats at the Railway Club...Jax Low and Bad Pennies at W.I.S.E. Hall...Brickhouse at the Gastown Music Hall...Body Shop Benefit...Quiver, Millions of Brazillians, Zao and Tortured Tongue at the Town Pump...Men's Fast...Talking Responsibility at the Station St. Arts Centre (1st Aug. 13)...

THU 10 BNU, Gosh, and Pipobomb at the Romper Room (ALL AGES)...The Tea Party and Ecocline Crush at the Commodore (ALL AGES)...There's No Mona at the Railway Club...Kristina Sheffield at the Malcolm Lowry Room...Soda Candy with Joe's Funeral at the Gastown Music Hall...Aud-wimmin with guests at the Town Pump...Looking Pictures CD release party at Roffels...

FRI 11 The Paperboys at the Railway Club...Noah's Great Rainbow at the Starfish Room...Knock Down Ginger at the Malcolm Lowry Room...Yellow Bells w/guests at the Gastown Music Hall...Art Bergmann, Suckerpunch and Joe's Funeral at the Town Pump...The Tea Party and Ecocline Crush at the Commodore...John Deheny Quinist invites to Lester Young at Roffels...

SAT 12 The Paperboys at the Railway Club...Solovador Derr and S.O.L. at the Starfish Room...The Marichi Concert '95 at the Queen Elizabeth Theatre...Irving Claw Trio at the Malcolm Lowry Room...Alonita Bus w/guests at the Town Pump...Kate Homan-Vaughan Quartet at Roffels...Fun in Spots...Dad Radio...Forum Theatre performance on Homophobia and Youth at the Gophering Place (609 Heikelen - 4pm)...

SUN 13 CTR 101 9PM PRESENTS THE SIXTH ANNUAL UNDER THE VOLCANO FESTIVAL AT CATES PARK IN NORTH VANCOUVER (11am)...Toxic Narcotic, Dissolution, Stomach & Delirious at the Jove Jump (ALL AGES)...The Deadheads and the Portals of an Artist at a Young Women 1914-19 at Edison Electric...

MON 14 Marjorie Cardwell and Fear of Drinking at the Railway Club...Die Krupps and The Young Gods at Graceland...Pyscopurion, Guppy, Triskellion and Major Good Vibe at the Town Pump...

TUE 15 The Gift at the Railway Club...Lucky Duke at the Vogue Theatre...Powder Finger, Cushe and Enormity at the Town Pump...

WED 16 Unity and Press+Jude at the Railway Club...Wits End, Peace Love Dog, Dick Spike and X Tonne Carol at the Town Pump...

THU 17 Live, PJ Harvey and Veruca Salt at the Coliseum (ALL AGES)...Waterville and Mark Brody & the Beaver Patrol at the Railway Club...Krista Sheffield at the Cordova Cafe...Jeremy Greenhouse at the Malcolm Lowry Room...DSK w/guests at the Town Pump...Kate Homan-Vaughan Duo and the Molesters at Roffels...

FRI 18 Strain, Seismic, Puncture and Black Room at the New York Theatre (ALL AGES)...Ray Condo and his Western Bop at the Railway Club...Planet Earth Festival at the Commodore with the Paperboys, Mid-Helix, Cozy Bones, Tiddlers Lunchbox, Mother Made This and the Hensh Shy...The Phoenix, The Nance and The Rascals at Richards on Richards...Vinoigrettes and Chris Smith at the Malcolm Lowry Room...Jazzberry Rom with Green Apple Quickstep at the Town Pump...John Howard and Keith Anthony at Graceland...Tinnen unplugged with the Hollowheads at Roffels...

SAT 19 Ray Condo and his Western Bop at the Railway Club...Gosh Huffer, The Hellbills, Poponahelie and Pynchunk at the Jove Jump (ALL AGES)...Byron Lee & the Dragonaires and Soul Survivors at the Commodore...Vancouver Wild Blackberry Festival with Craig Jacks & Active Pass at Jaricho Beach Youth Hostel...Californica at the Malcolm Lowry Room...Daytona, Sing Sing Dead Man and Ape Hanger at the Town Pump...Kane Taylor Exploration at Roffels...

SUN 20 Aberneth Music Festival at West Point Grey Community Centre...

MON 21 Green Archers at the Railway Club...Gypsyland, Boxcutter, Sugar Candy Mountain and Wish at the Town Pump...

TUE 22 The Immigrants at the Railway Club...Refrigerator and Brian Ruff at the Malcolm Lowry Room...Public House, Motherfucker, The Last Thrill and Breathe Under Water at the Town Pump...

WED 23 The Immigrants at the Railway Club...Day-Glo Abortions w/guests at the Town Pump...

THU 24 Speckled Jim and Auburn at the Railway Club...Coco Love Acorn at the Malcolm Lowry Room...Kick the Pole w/guests at the Town Pump...Dan Graham Trio at Roffels...

FRI 25 King Apparatus at the New York Theatre...Deep Julia and Chris Field Band at the Railway Club...Bughouse Five at the Malcolm Lowry Room...Pure, Queasy and Daisy Chain at the Town Pump...Coco Love at Roffels...Phil Keagy at the Glad Tidings Church...

SAT 26 CITR PRESENTS SPEEDBUGGY, BANNED FROM ATLANTIS, BETH and GUESTS at the ST. JAMES COMMUNITY SQUARE (ALL AGES)...7 Second, Sids, Knappa and The Brainiacs at the Jove Jump (ALL AGES)...Deep Julia and the Chris Field Band at the Railway Club...Mudkrats and Terry Morrison at the Malcolm Lowry Room...King Apparatus w/guests at the Town Pump...Celtic Voices at Roffels...

SUN 27 CITR PRESENTS SHANE MCGOWAN and the POESE at the COMMODORE...AFTERHOUS at the W.I.S.E. HALL...AGENT OCEAN W/GUESTS AT THE TOWN PUMP...GABAREAU AT FIREHALL #18...

MON 28 Grrrrs with Guitars featuring Jessica Royne, Emma Carter, Froyed Knots, Katy MacCall and Terry Morrison at the Railway Club...Rodion Profile, Jude Inc. and Cackleperry Pie at the Town Pump...

TUE 29 Murray Bob, Rattle and Dash at the Railway Club...Prismund Mike Wolt at the Coliseum...Cathode Ray, Pipe Bomb and Soul Candy at the Town Pump...

WED 30 Noah's Great Rainbow at the Railway Club...The Warped Tour featuring UV, Quicksand, Orgone, Ynm and more at the Pacific Coliseum...Frankie Lee at the Yole...Sex With Wiff Nixon at the Town Pump...

THU 31 Noah's Great Rainbow at the Railway Club...Reverend Horton Heat and Hogfish at the Commodore...Soul Crb at the Malcolm Lowry Room...Sean Osborne with guests at the Town Pump...The Peter McDonald Band at Roffels...

VANCOUVER WEEKLIES

MON 2 Zoo Boogooloo w/djs Spun-K and Czech at the Starfish Room...Theater, poor entrance, hip-hop...Blue River w/lots at Automatic (ambien)...80's Dance Night w/djBrien St. Clair at Graceland...

TUES 3 Passion w/djs Luca & Dickeye Duo at Richard's on Richards...Aqua w/djs Ista and Markem at Benny's Bogels Valentin (ambien)...Disco Night at the Commodore...Klassik Night w/dj David Howkes at Luv Yr Hair...New Wave/Retro 80s Night w/dj Atomic at the Twilight Zone...

WED 4 Velvet w/djs Bone, Dickeye Duo and special guests The Underground...Poor entrance, hip-hop...Blue River w/lots at Graceland w/dj George Barrett...Fun at the Starfish Room (disco, dance, acid jazz)...Ginger Snaps w/dj Mike & So much at Moss...Mof Fun w/djs Soul Kid & Sanger at Richard's on Richards...Punk Rock Wednesday w/dj Twilight at the Twilight Zone...Suck w/dj Cresh at Luv Yr Hair...Open Mike w/hat Jay McLaughlin at the Malcolm Lowry Room...

THUR 5 Sal w/dj Markem and guests at Graceland (progressive, trance, tribal, hard core)...The Bottle w/dj Clence and David Love Jones at the Piccadilly (acid jazz)...Cat House w/dj Mick Dickeye at Celebrities...

FRI 6 Newland/Hand w/dj Lee Hoertel and special guests at the Graceland...Phon House w/djs Party Boy & Loco...Homo Homers at the Odyssey w/djs Joles, Metabox w/dj Mick Sheat at Celebrities...Blitzkrieg at the Twilight Zone (tribal, industrial, goth)...Low Down at the St. Regis Basement Lounge (funk, jazz, hip-hop)...

SAT 7 Geography w/dj Michael Goff at the Polynesian Lounge (jazz, latin)...Belly Full w/dj Cui w/dj Jules at the Odyssey...Joy Storm & Dickeye Duo at Celebrities...

SUN 8 GoGo Jazz Lounge w/dj Michael Goff and Lovely Lisa at the Arts Club Theatre...Uranus Invades Mars w/dj Dickeye Duo and Little T at Mart...Alternative Jazz at Cafe Ode Soles...Rewind w/dj Noah & Graceland...Jules at the Odyssey...The Greasy Spoon w/Slick & dj Sprunk at the Hungry Eye

EVERYTHING YOU NEED TO KNOW EVERYWHERE YOU WANT TO GO

The Abyss 315 E. Broadway (side entrance)	458 421
Alma Street Cafe 2506 Alma (at Broadway)	222 2244
Anax Club 3 W. 8th (Mount Pleasant)	876 7128
Arts Belling	644 2287
Bass 217 W. Hastings (at Cambie)	689 7734
Backstage Lounge 1585 Johnson (Granville Island)	877 1354
Cafe Drea Salsola 2096 Commercial (the Drive)	254 1195
Cafe View Montreal 317 E. Broadway (Mount Pleasant)	873 1331
Claire Theatre 9625 Granville (Granville Mall)	689 1161
Club Heritage 1022 Denman (at Main)	683 6469
CNRC 3699 Powell (Gastown)	683 6469
CN Innox Theatre 999 Canada Place (downtown)	682 4249
Commodore Ballroom 970 Granville (Granville Mall)	683 1738
Commodore Lane 838 Cornwall (Granville Mall)	681 1531
Cordova Cafe 301 Cordova (downtown)	683 6377
Crowfoot Traffic 316 W. Hastings (downtown)	689 7723
Denman Place Cinema 1030 Denman (West End)	683 2201
District Office 1035 Mainland (Yaleton)	687 0132
DV 515 Davis St.	689 9926
Firehall Arts Centre 8 E. Cordova (at Main)	876 0191
Food Not Bombs Vancouver	222 3678
Fredrick Wood Theatre (UBC)	684 MASH
Gastown Music Hall 6 Powell St. (Gastown)	685 1333
Gosh Slipper 2714 Prince Edward (Mount Pleasant)	877 0866
Graceland 1250 Richards (downtown)	688 2648
Grey's Place 4844 Yale Rd. (Chilliwack)	795 3334
Hemp B.C. 324 W. Hastings (downtown)	681 6420
Hollywood Theatre 3122 W. Broadway (Kitsilano)	738 2311
Jazz Society 1000 Commercial (at Main)	687 4331
Hungry Eye 23 W. Cordova (Gastown)	688 5351
Jericho Arts Centre 1600 Discovery (Pl. Grey)	224 8007
Joe Quena 1111 Commercial (at Main)	251 6226
The Lotus Club 455 Abbott St. (Gastown)	685 7777
Lova-Fair 1275 Seymour (downtown)	685 3288
Marshall Theatre 57 1st Avenue (at Main)	685 0413
Marx 1320 Richards (downtown)	230 MARS
Marionette Blues 1017 676 Granville (downtown)	685 0781
Mars Theatre 639 Commercial Dr. (the Drive)	254 3645
Nagara Hotel Pub 435 W. Pender (downtown)	688 5754
Norfolk Theatre 54 Seymour (downtown)	689 6644
Old American Pub 928 Main (downtown)	682 3291
Orpheum Theatre Smith & Seymour (downtown)	665 3650
Pacific Cinematheque 1131 Howe (downtown)	731 3456
Paradise 27 Church (New West)	530 971
Paradise Cinema 919 Granville (Granville Mall)	681 1732
Park Theatre 3440 Cambie (South Vancouver)	876 2747
Piccadilly Pub 638 W. Pender (downtown)	682 3221
Plb Pub basement, Student Union Building (UBC)	822 6273
Pitt Gallery 317 W. Hastings (downtown)	681 6740
Pizza Theatre 881 Granville (Granville Mall)	685 7050
Punk Islands	684 PUNK
Raffia Lounge 1221 Granville (downtown)	473 1593
The Rage 750 Pacific Blvd. South	685 5555
River Club 579 Dunsmuir (downtown)	681 1625
River on Richards 1017 676 Granville (downtown)	687 0784
Ridge Cinema 331 Arbutus (at 16th Avenue)	738 6311
River 600 Campbell (Chilliwack)	876 4290
Scratch Records 317A Cambie (downtown)	687 5355
Shaggy Horse Cabaret 818 Richards (downtown)	688 2923
Southland Candy Shop 4198 Main (at 26th)	736 7463
Spooky Tubbys 4198 Main (at 26th)	206 7359
Starfish Room 1055 Hanger (downtown)	692 4711
Starlight Cinema 935 Denman (West End)	689 0096
Station Street Arts Centre 530 Station (downtown)	688 3312
38 Tavern 1226 Station (at Main)	206 734 181
Town Pump 66 Water Street (Gastown)	683 6065
Track Records 552 Seymour (downtown)	682 3776
The House Lounge 601 Seymour (downtown)	731 3999
Twilight Zone 7 Alexander (in the SUB)	682 8585
UBC CINEMA (located in the SUB)	682 5697
UBC Grand Centre 4375 W. 10th Avenue (Point Grey)	822 9999
The Underground 1082 Granville (downtown)	254 5792
Vancouver East Cultural Centre 1895 Vuelher	69 4442
Vancouver East Cinema 650 W. Georgia (downtown)	676 4165
Vancouver Theatre 3192 Main (ML Pleasant)	687 5355
Vancouver Press Club 2215 Granville (St. Granville)	682 3223
Varsity Theatre 4375 W. 10th Avenue (Point Grey)	736 7463
Vide in 1985 Main (South Van)	872 8337
Vogue Theatre 918 Granville (Granville Mall)	685 6217
Waterfront Theatre 1465 Anderson (Granville Is.)	254 5858
W.I.S.E. Hall 1882 Adelaide (the Drive)	681 9553
Yale Blues Pub 3200 Granville (downtown)	738 2322
Zulu Records 1885 W. 4th Avenue (Kitsilano)	

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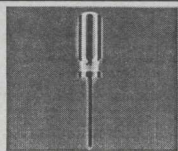
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Not to be interpreted in literal terms, the name Sex with Nixon emerged while these four lads contemplated the social, cultural, and physical context that was occurring during the time of their respective conceptions.
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This eight song creation contains catchy pop tunes that leave you wanting more. Sweet harmonies, crunchy guitars, powerful rhythm section. A pop lover's dream.
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THERE'S A ROYAL FLUSH OF NEW TUNES AT ZULU!

Ani Diffranco

• Not A Pretty Girl

Three cheers for the release of Ani Diffranco's new album, her... drumroll, please... seventh in six years! Adamantly independent and fiercely proud, this New York Righteous Babe will help you find your way to folk-punk heaven. Smart, sassy, and sexy as ever, Ms. Diffranco proves she is NOT A pretty girl.
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Luna²

• Penthouse

Perched in their NYC loft space, Luna² on their third and latest full-length *Penthouse* display why they're the king birds of Broadway. Luna² are a captivating listen—a combo of chic spacey guitars, warm rhythms, and soft-spoken charm. On *Penthouse*, Luna² refine this inviting mix to feature guests Tom Verlaine (Television) and Laetitia Sadier (Stereolab), and ultimately woo you into their penthouse deluxe.
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(Available after August)

Six Finger Satellite

• Severe Exposure

The unrelenting soundtrack to the rest of your summer from four guys who, to be quite frank, are a little out there. Think Devo. Gang of Four. Steel Pole Bath Tub, and your weird cousin rolled into one six-fingered creature you just can't pin down. Severe exposure to this recording is highly recommended indeed!
CD 16.98



Texture

• This Vacant Universe

Dreamy. Moody. Pulsating. Layered. Melodic... Just a few terms evoked upon listening to songs on the latest CD from this Vancouver-based quartet. A definite "textural" adventure from a band just beginning to hit its stride and receive the attention it deserves.
CD 9.98

Buffalo Tom

• Sleepy Eyed

Abandoning the acoustic delicateness of last year's *Big Red Letter Day*, Boston's twin Marshall stack crunch, and thus leave you *Sleepy Eyed* no longer! Songs such as "Summer" and "Twenty Points" ring with a pristine austere presence, while "Clobber" is the alarm clanging in. Wake up *Sleepy Eyed*.
CD 14.98

Various Artists

• Oh Canada

It's kinda punk, but it's kinda not... It's like, like, a fourteen-song collection of Canadian punk rock cover versions done by today's contemporaries, such as *Burn*, *Fastbacks*, *The Smugglers*, *Young Fresh Fellows*, etc... Raise a finger to the flag!
CD 12.98 Vinyl 9.98



Butterglory

• Downed

How long can you go? Previously, *Butterglory* presided over the crumbling lifestyles and social disillusion of indie-rock fans everywhere. Now they're back with a compilation of singles and a simple statement/question: *Downed*. However, *Butterglory*'s sombre message is a sweet pop surprise. You'll laugh, you'll cry, but you'll enjoy yourself the whole time. Remember being down can be fun.
CD 16.98

Jale

• Closed EP

Since being picked up early in the eastern-Canadian harvesting of new talent, *Jale* have had to mature within the demanding public eye — and have. On the *Closed EP*, *Jale* reach a new benchmark in their song-writing and composition skills, reflecting an increased sophistication and competency that transcends the "fad-dish" fascination surrounding geography.
CD 10.98 Cassette 7.98



Th'Faith Healers

• L

Some hands just shouldn't have broken up. *Th'Faith Healers*, insofar as the humble Zulu opinion is concerned, fall within the "shouldn't have" category. Luckily, thanks to the wonders of the modern world — ie, recording technologies — great hands can keep on rocking, even from beyond the "grave." *L* is a rerelease of older material that captures a more ragged *Th'Faith Healers* at a young age, but still rich with their fashion of hypnotic lock-groove rock. A fine epitaph.
CD 16.98



These prices effective until Thursday August 31, 1995.

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